

Vol. XV., No. 378.

NEW YORK: SATURDAY, MARCH 27, 1886.

#### Wilfel Waste.

In the olden time showmen were wont to exhibit in front of their booths enormous picures supposed to sepsesent the wonders inworth admiring than the things painted. So is our time, managers are fond of putting out rial posters, fancy printing and advertising de-vices of various designs meet the eye on every available wall, in every saloon window and other places where window room or wall room can be got for the price of tickets to the entertainment; and, as in the old-time pictures, the wall or window work, as it is technically termed, is frequently the best part of the show. The principal cost of starting a piece on the road is the paper. The first thing a rural man ager inquires about is how much paper is the ompany prepared to put out, and no insignificant number of seats have to be sacrificed to the owners of situations in which the paper can be displayed. This absurd custom has new reached such a height that it promises to cure itself, for the overflow of paper is drowning out all chance of profit. Window and bulkbead owners are in the habit of selling, at cut rates, the tickets given to them in payment for the accommodation they afford to the bill poster and the programmer, and the public has awakened to the possibility of buying seats for a quarter price, and therefore waits till the bill-poster tickets turn up instead of going to the box-office.

There is no more need of pictorial printing nowadays than there is of sign painting or church bell ringing. All three are rank anachronisms. When people could not read it was necessary to teach them, by means of signs and tokens, where good entertainment for mind and body could be obtained, and by the sound of bells where spiritual comfort might be had. But now everybody reads. If we want to go to church, have we not the notices of the various places of worship in the directory and the newspaper, and have we not watches to tell us when to go thither? If we want clothes, can we not read the inscription over the tailor's door or his advertisement in the daily journals? If we lack amusement, are there not the theatrical columns of the press at our command wherein to look for our most approved relaxation? Let us keep up with the times and leave picture languages to the ancients. .

The superabundance of these paintings also defeats the purpose for which they are used. No sooner are the walls covered and the windows filled with the pictorial printing of one company than the lithographs, wall work and fancy printing are posted out of sight, covered up and defaced by another, and a war of agents, programmers and advance men is waged to decide who shall be the cleverest in dodging his neighbor. Meantime the wal s and windows look like a crazy-quilt, and frequently a tragic star's lichograph is seen presiding over an announcement of a variety company, or a flaming picture of a minstrel troupe heading an opera bill. The vanity of stars is doubtless gratified by the pretty pictures that make them so young and handsome, and managers, who would not otherwise have the chance to exhibit their countenances to the public, delight to see their faces on the walls in divers colors; but be assured such gratification is dearly paid for. Indeed, many of our most astute purveyors of amusement have awakened to the fact that "the play is not worth the candle," and in Chicago, especially, have determined to reform it utterly, and to put their trust in the only true way of reaching public attention worthily in modern times, namely, through the daily and weekly press, deeming all other methods a mere wilful waste.

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## New Resources.

In earlier days, when the bucolic lover was compelled to write compliments to his rustic Phyllis on bark, authors were not humorous As the facilities of marking words on more facile material increased writers multiplied. We have now reached an age when any man, woman, boy or girl need not stay their hands for want of pen and ink and plenty of paper. The pens of our day are absolutely inviting to the free-and-easy indulgence of the rage for scribbling. The fountain-pen flows with an incessant current, and we now have memoirs from veteran generals, moral volumes from sophists, reminiscences of pirates, autobio graphies of dog hunters, and so on through the whole string of possibilities. Every living person, it would seem, who can handle a Gillott or an Esterbrook is ready to turn his notoflety into capital and to make a handsome lit- him the necessity of action by the Govern

tle sum by the exhibition of his unclean linen dangling ever from the rope of the condemned

We had thought that the field of the drama would be exempt from the invasion of selfdebasing authorship. But we missed the mark. A convict who, after making his escape from the Hudson River prison, and was captured in the act of robbing a victim in his old haunts, told the reporter who interviewed him that he intended to write a book when he got back to prison and to have it dramatized; then when his term expired he intended to play the chief character himself. Here we have in a very attractive shape all in one like Macy & Co. or a first-class Yankee notions variety shop. It is the first time in the widest range known the same person to furnish the villain, the author, the dramatist and the actor in one straight pull. Here is surely a combination of Anarchy at this moment reigns more or less.

We constantly see objections taken to singing of many of our forement artists and the actor in one healthy state.

Anarchy at this moment reigns more or less even a frequent result to dom not acted.

to improve the laws governing international copyright. They were assured that the Foreign Office was engaged at present in a discussion as to the best means of improving the colonial and international copyright laws. He was doubtful whether they would be able to find time to properly deal with the subject this

In so announcing we are inclined to think that the worthy official struck wide of the mark. There is, in our opinion, no question up at this time more urgent and involving more vital interests then the reconstruction and purification of the channels in which flow the multitudinous printed lesues of our day. These may be said to be the very arteries of the world, and when they are clogged with

cation. As matters now run the book may pocket of the self-appoint

We will not say that the ub that pass that an author's appearance door of a publisher is looked upon as I than an intrusion. Whatever the Poreign Office or Presidents of Bo Trade do or say, let as perform our this side of the water and set an exother nations to follow. It is exceed to know that the security of our own wealth depends upon the rightful this great question.



ROLAND REED.

scents and odors which may fairly offset the in all English-speaking countries because the what words singers have to use because one two and seventy well-defined stenches of Cologne celebrated in the rhyme of a great

English poet.

Those zealots who have defined the assaults made upon their susceptibilities by the slum drama of London, or the cesspool outpourings of Paris, can take the best chance of being at last knocked out. The many-handed graduate of Sing-Sing should be encouraged and allowed to show how very limited has been heretofore the range of writers for the stage and the heroes of the sock and buskin.

## The Great Question.

The latest news from London which should fix the attention of cultivated readers is that the President of the Board of Trade was visited lately by a deputation of authors and members of the House of Commons, who urged upon

rights of property in intellectual labor are set at naught and Rob Roy dictum that he may take who can and he may keep who gets is accepted as a rule of conduct.

If we can imagine similar treatment of commerce and merchandise at large, who can estimate the chaos which would fall upon all the industries of the world! Why should principle be squeiched and the noblest products of human intelligence derogated from? Who can furnish a single sane and creditable reason? The cross-currents of ill-directed streams of publication disintegrate the communities where they are allowed, law and order are of no account, and the vital growth and orderly existtence of such communities undermined.

To be the publisher of good books is an ho orable employment when the producers of such books are held in respect and have extended to them the immunities and rewards of their vo-

can near tell what they are singing about, Now, on the French, Italian or German stage no singer would be tolerated who mumbled the words of the book. Listen to an opera at the Thalia Theatre: every syllable is dis tinct; even if the voices be not first-rate, stil you can tell what the singing means. Go to one of Judic's performances: not the humblest utility actor but speaks his line or two as the star berself, and sings in such well-pro nounced, correctly-phrased cadence that the music is as easily understood as the dialogue.

We have sought for the cause of the slovenliness of musical speech, and think we have found it in the fact that nine-tenths of our singers are educated by foreign masters, whose ears, not being attuned to the accents of our most cranky tongue, cannot perceive the faults mmitted by these pupils, but suffer them to the power to provide for to the sad slobber the wretched syllables till dies. He is a hero, if every till the sad store to the sad store to the sad sero, if every till the sad store to the sad store t committed by these pupils, but suffer them to

could get them a home with ation if I could go to En wasn't a dry eye in the ass courageous sufferer's. His friend flew to the Actors' Fund rooms case before the Treasurer and retary. The Fund will pay his pe in the intermediate cabia. He City of Chicago on Saturday. nobler act of mercy and c formed by the instit father on his pathetic

#### At the Theatres.

rde opened his second starring in this city at the Third Avenue Monday night. Mr. Warde appropriate of Virginius, with hing, and Miss Mittons Willett feature rd. Mr. Warde gives a vigous altogether even portrayal of the tra, heroic, affectionate and heartin the supper M. Mr. Wards gives a vigtest cost allogsther even portrayal of the
cost atera, heroic, affectionate and heartRoman father. It is difficult to win the
case public to any other Virginius than
of the illustrious actor who recently
away. He is buried in our hearts and
test at the ideal Roman parent and
st. Mr. Warde is one of the candidates
whom his muntle has been about to fall
ome seasons—but the garment has not
iven way to the force of gravitation.
ever, there is much to commend and
to condemn is Mr. Warde's performance
rginius. In the heat of passion he falls a
too such into rant. In the play of emoeindulges too much in facial contortion.
was most palpable in the forum and in the
where his mind has given way. For the
part his lines were delivered intelliand forcibly, and the well known
has never failed to evoke liberal apMr. Warde was several times recalled
audience that made up in enthusiasm
it lacked in size.

The part was a several times recalled
audience that made up in enthusiasm
it lacked in size.

sudience that made up in enthusiasm lacked in size.

one or two exceptions, Ar. Warde's was lamentably weak. Henry Aveling say fine Icilius in stage presence and in He has a deep, rich voice, but uses pedal too freely. With such an organ, such a part, pianissime should have a y. However, a better Icilius than that aveling is seldom seen on these boards. Kellerd was overweighted with Apadius. He struggled bravely with the deserves credit for his well-meant His conception was correct, but phy-

erritt and Pettit's melodrama, The presented to a large and demonse at the People's Theatre on Mon-The piece was very well staged, ed an acceptable representation in a company whose names are for antamiliar to New York play-litton Harris gave a good perform-

the Windser Theatre on Monday night as Berna appeared as Hero, an Indian for; Oliver Dout Byron as General Ramod the U. S. A.; and O. D. Byron as all McMay, another dadam, in the romanisama called Hero; or, The Loves of Mount at ... The Byronic trio was greeted in a readini manner by a large house, and read several calls before the curtain. The ag of these characters and the piece itself a here commenced upon at length in these mas on previous occasions. Kate Byron pleming as lastel Wallace, and held the intion and sympathy of the audience. Of appearing Leompany most favor was leved by Dickie Delaro, Linle Leigh, Harry daon and J. P. Johnson. Next week. The Leaf.

A big andience gave Mr. and Mrs. George S. Kuight a rousing welcome at the Grand Opera House on Monday evening, when they and their company were seen in that hilarious it somewhat silly absurdity, Over the Garden Wall. The piece has been garnished with many new funniments since it was last seen here, and some political gags that catch like wildfire have been introduced. The entertainment is in all respects livelier and more langhable than ever. Mr. Knight, with his quaint sayings, comic songs and parodies, keeps the hearers in a roar of merriment, while George W. Munroe is still excruciatingly funny as Bridget, the prize domestic. His "In, did I hear you?" as usual brought down the house. Mrs. Knight dances almost a well as Rosina Vokes and sings much better. She received several encores. John She received several encores. John Charles Shackford, Rosita Worrell and Charles Shackford, Rosita Worrell and excellent assistance to ate De Fossez lent excellent assistance e principals. Next week Lotta will fill excement in Mile. Nitouche.

Pastor presents the Howard Atherseum ny to his patrons this week. The per-tice they give is an enjoyable one, for not a dull or uninteresting feature on Among the performers are Ira Paine, news, James Hoey and Hilda Thomas.

ol is to be kept on until Satthe Comedy Theatre, and
art and his clever company
all start on a brief tour of the
Me Hant's popularity has rethe Allert's p

absurdity, but the piece on which their labors are expended is the veriest bosh, and so their task and the star's is by no means an easy one. However, the individual specialties are decidedly clever in some instances, and these more or less atone for the inanities of the piece.

On Friday night there will be great goings on at the Fourteenth Street Theatre in honor of Evangeline's two hundredth performance. The house is to be decorated with flowers and bunting, some new music introduced and several of the principals are to sport a change of costume. The people who attend are to receive tasteful souvenirs of the occasion in the form of artistic prints copied from the photoform of artistic prints copied from the photographs that were recently taken by electric light after the performance. There will be eight of these neatly enclosed in an album, and they will preserve to posterity the glories of the performance. American extravaganza. It will be a great night for the shy and elusive Mr. Rice.

The Templeton company finishes its successful engagement at Niblo's Garden on Saturday night. Next week the Kiralivs' Black Crook night. Next week the Kiralivs' Black Crook will come on with all its perennial attractions. The great-granddaughters of the original ballet will priouette as did their ancestors of yore, and the dude generation will probably put in an appearance to study the features which delighted their dandy ancestors. Those who are familiar with the latest thing in chorus-girls and tights will no doubt be on hand to compare the original article with its modern development.

There is already a demand for tickets to see the one hundred and fiftieth representation of One of Our Girls at the Lyceum Theatre, and to secure presentation copies of the dance piece which Helen Dauvray has composed to commemorate the event. Mr. Howard's bright comedy has enjoyed a success that is vouch-safed to few works of a similar class, and Miss Dauvray and her company, whose excellent acting has made the piece particularly pleasurable, can claim with the author an equal credit in its prosperity. The Lyceum has advanced under the present regime to a position of importance among our stock theatres, and if taste, skill and liberality be perseveringly continued, the future of the pretty house is assured beyond a doubt.

Independence Day is not to be the only noving event in the coming July. Beside the announcement that Dixey and Adonis are to desert us in that month, the glorious Fourth sinks to a place of secondary importance. Without the cheerful and susceptible statuette the town will be like a dog without a tail. Picture the sorrow of the dramatic chroniclers when deprived of the proud privilege of keeping time for the long-distance burlesquer! The visiting yokel, in despair of finding anything native sufficiently antique, will eschew his favorite haunt, the Bijou, and mourafully spend his urban holiday reading the chestnuts on the Egyptian obelisk in the Central Park. Adonis and his diversified band of fun-makers can only be seen for about a hundred times more, and so intending visitors will please, etc., etc., ere these limited and golden opportunities are flown.

The engagement of Blackmail at the Standard has not induced many people to venture within range. The melodrama is entirely unfitted for the house, and vice versa. At the popular combination houses there is scope for it, but not on a stage best adapted to music and mirth, and where the echoes of "The Flowers of Spring" yet linger. On Monday The Little Tycoon will be presented for the first time in New York with great pomp and circumstance. The opera is to be interpreted by a company whose names promise well, and no trouble or expense is being spared in getting up the scenery. Electric light apparatus has been put in, and the theatre, both before and behind the curtain, will be illuminated with incandescent lamps.

The Leather Patch stands in need of so additional press commendation. On all sides it ditional press commendation. On all sides it has been stamped with unlimited approval, and, better still, the public is rushing to the Park Theatre like an engine to a fire after a general alarm. Mr. Harrigan's acting and that of his efficient aids keeps the audience in an almost messant roar, excepting, of course, at the intervals where they are listening to or applauding Dave Braham's captivating melodies. Professionals who have not been blessed all season with a methodical perambulating ghost can extract solace, if not satisfaction, by witnessing the nightly pedestranism of Dennis McCarthy's spiritual double in Mr. Harrigan's enjoyable piece.

Engaged maintains a gratifying ascendency at the Madison Square. Mr. Gilbert's delicious satire surely was never interpreted more in accord with the author's intentions, and there never was a time when the public was better equipped to fully appreciate its zestful flavor than at present. Gilbert's Broken Hearts will be put on next Tuesday.

The second week of The Jilt is attended with good houses at the Star Theatre. The comedy has made a decidedly favorable, if not a profound, impression, and were Mr. Bouci cault surrounded by skilful artists there is no doubt that his latest work would draw packed houses. In some instances the support is ac-ceptable, but there are several lamentably weak spots in the cast. The Jilt is to continue another week, and then Mme. Judic will play a positively last farewell engagement.

Home was found by Mr. Wallack to be too short a piece for an entire evening's entertainment, even though a late hour of beginning and tediously long waits between acts were resorted to in order to spin the performance out. Since Saturday afternoon A Happy Pair has preceded Robertson's charming comedy. The little piece introduces Mr. Bellew as Mr. Honeyton and Miss Robe as his wife. Mr. Beliew poses and fusses around in his customary manner, and altogether gives the least successful personation of the tyrannical husband that we have seen. But Miss Robe redeems the performance by her delightfully clever acting as Mrs. Honeyton, and makes the comedietta pleasurable, despite her associate's glaring faults. Miss Robe is especially fortunate in possessing a rarely sweet and winsome personality, which, aside from her intelligence and talent, makes her presente always agreeable. Central Park is us active preparation. It will be ready for presentation on Monday. Home was found by Mr. Wallack to be too

#### The Musical Mirror.

The Flying Dutchman was a real triumph for our National Opera. Whether as regards the scenery, which is superb and weirdly effective; the manceuvring of the ships, which is startlingly realistic; the terrors of the lightning and the rolling of the volleyed thunder, which are Horeal; the Norse Interior house scene, which is true to nature; the music, which is, strange to say of Wagner, melodious as well as dramatic; the singing, which is worthy of the music; the chosus, which is the most freshvoired and best taught in the world; the band, which is unrivalled—all this production is of the best.

Emma Juch and Helene Hastreiter have given two different versions of the part of Senta Hastreiter's was the more dramati: and impressive; Juch's the more tender and sympathetic. The testatura of the music is too high for Hastreiter, whose voice is a deep, full, rich mezzo-soprano—almost a contralto—and not at all suited to the exiger cies of the and not at all suited to the exiger cits of the singing, except in the first scene, in which Senta appears. In that her rich, expansive tones and grand declamation told with intense power and thrilling effect. Juch's voice, a silvery soprano, gave a tender pathos to the more delicate parts of the subject, but suffered somewhat in this great scene of declamation. William Ludwig, an Irishman with a German cognomen, who has lately come from the other side, made a most control of the other side, made a most marked hit. His voice—a fine. sonorous baritone—his method pure and excellent; his enunciation clear and well cut; his person handsome, and his acting easy and graceful—in fact, an ideal Van der Decken. Myron Whitney's massive, organ toned base told with grand effect as Daland, and Fessenden's nice tenor was very good as the Pilot.
Whitney Mockridge, the new tenor, who sang
the part of the spooney lover, has a pretty,
sweet, throaty voice, acts nicely, and looks
well But, as yet, the weak spot in the American Opera company is in the tenors. ican Opera company is in the tenors. Basses they have of the best, sopranos and altos all of the richest; but tenors—we will be charita ble, and charity, they say, "covers a multitude of sins;" which, in this case, are the more venial, as they are only sins of omission—not commission. It is not for what the tenors do that we blame them; what they do they do wel!; but, then, they do so very little.

Solomon's operetta, Pepita, despite of its solvinon's operation, repita, despite of its text, is drawing crammed houses at the Union Square Theatre. Of this success there are four factors. First—the beauty of voice, style and person of the prima donna, Lillian Russell, who has, in this part of Pepita, made the genuinely attistic hit of her life—a hit not sell, who has, in this part of Pepita, made the genuinely artistic hit of her life—a hit not owing its force to the sid of personal popularity, as was the case aforetime, but forced from an unsympathetic public and an adverse press by the mere force of genius. For some unknown reason, Lillian Russell, erst the pet of New York, had lost groun; in public favor—perhaps because she saw fit to marry and be happy with an affectionate bushand and the prettiest little reproduction of herself that ever prattled at a mother's knee, instead of reigning as the Queen of the Dudes. But the unmistakable and marvellous artistic progress made by this excellently gifted young woman has borne down all unfriendly opposition, and now she reigns, more absolute than ever, by the divine right of talent and the popular suffrage. Second—the absolute beauty of the music, which is as far superior to any other given by the composer, Edward Solomon, to the world, as is the Koh-hi-noor to a chandelier-drop. Nothing more original or characteristic has been written of late than the Automaton song of Pepita, with the quaint, queer fiddle bits of accompaniment, quaintly and comically played by Lillian Russell herself, and nothing more tenderly beautiful than the Cooing song, which is destined to float down the sea of music forever. Third—the "exquisite foolung" of Fred Solomon, the comedian, who is by odds the funniest actor and the best singer of all our comic fellows. Fourth—the beautiful stage setting; than which nothing more delightful has ever been put before the public. By the aid of these four sturdy pedestals, Pepita has been enabled to stand bravely forth, although weighted by a book almost portentous in its dull platitudes, and a story that, well enough to read, is insufferably stupid to see acted.

The Gypsy Baron, at the Casino, has been mightily advantaged by the employment of Harry Pepper, the tenor, who now sings the part of the old Count perfectly, to the great relief of the audience, the patience of which was tried sorely by the former representative of the part. The houses are full to the doors every night.

The Mikado is still in the "first flight," and crowded houses testify to its undiminishing attraction. We should not be surprised to see it this time next century, should we "revisit the alliences of the moon." glimpses of the moon

The Princess of Trebizonde is in all her glory at Koster and Bial's, and holds a large court of devoted subjects every evening, all of whom are satisfied with their reception.

At Signor Agramonte's concert on Tuesday Mme. Salvotti, the fine soprano, received a perfect ovation, being recalled twice in Agramonte's "Ave Maria," which she gave with rare power and purity of voice and appropriate expression. Mme. Salvotti is beyond doubt a soprano di forza of the first rank. Emile Caletti, the baritone, also came in for a great share of applause in Gounod's romance, "Dio share of applause in Gounod's romance,

At Mr. and Mrs. Sherman's brilliant musicale on March 22, Mme. Caroline Zeiss sang the great aria from Les Dragons de Villars, and Sullivan's "Let Me Dream Again," in both of which she created a profound sensation. This very talented lady has established a firm footing in town as a classical singer of the first

## Brooklyn Amusements.

Louise Balfe won the favor of a fair audience last Monday night at the Brooklyn Theatre. She appeared in the title role of Dagmar, her new play. The latter is a strong emotional drama, somewhat crude in construction. It has been considerably improved, however, since it was acted in Philadelphia, and the indications are that the pruning-knife of the reviser is likely to perfect it into a very effective play. In it Louise Balte has a part well suited to her. She identifies herself very effectually with it, and in a most natural manner brings out the deep human sympathy of the lines and Louise Balfe won the favor of a fair audience

the situation. She was called before the curtain several times. Frank Losee's part (Col. Stanley) is a sentimental monotone, which the actor succeeded in making acceptable by a manly bearing and a dramatic but natural interpretation. Ralph Deimore was Hugh Per cival, the villain. In the last act both he and the star worked up a splendid climas. Dagmar is a persecuted woman, and Percival is her Nemesis. There is but one way for her to clear her good name, and that is to draw a confession from the villain that he has lied about her. This is done in the last act. In this scape Miss Balfe displayed a remarkable command of the art of the comedience. All Dagmar's pleading, coaxing and threatening are done with a consummate light and shade and effectiveness that completed her success with the audience. The rest of the cast was fair. The ence. The rest of the cast was fair. The prompter was much needed in the second act, and the whole performance bore the look of burried preparation. The theatre was handsomely decorated.

Carrie Swain tumbled, kicked and sang ber self into the good graces of a good sized audi-ence at the Grand Opera House. Her excel-lent contralto voice was especially appreciated. lent contralto voice was especially appreciated. She works hard enough and is clever enough in everything she does to keep in the foreground of the performance even if the play (Jack-in-the-Box) was better than it is. Her company has been almost completely changed since she was at the Union Squafe Theatre in this city with the same piece. The little girl who played the persecuted Italian boy and Julia Brutone were the only important members of the old cast. E. Foy, who originally gave a humorous buriesque of an Italian opera dancer, repeated that performance, and portrayed Professor O'Sullivan, the part formerly trayed Professor O'Sullivan, the part form taken by Hugh Fay, and did it well. I Davidson was a very good Carlo Toroni. play is being steadily improved.

The large audience which witnessed A Prisoner for Life at the Lee Avenue Academy of Music went home thoroughly delighted with the performance. It was voted one of the best plays given at this house this season. Inez Rochelle played the part of the heroine, Countess de Valney, and gave an artistic delineation of the character. See was frequently applauded. In the last act she displayed a marked degree of dramatic talent, which was at once recognized and duly appreciated.
Martha Wren played Lucy, the waiting-maid in an easy and graceful way quite her Sara Neville was excellent as Mignone company is an unusually good one, and the scenic effects are realistic and picturesque.

The Watson and McDowell company, in The Watson and McDowell company, to a larce called Wrinkles, did a fair business at the People's Theatre during the early part of this week. But the inane piece and the inanity of most of the company proved too much for many of the patrons of the house, and there were many vacant seats. Manager Phillips and his assistant, Manager Allen, however, did all in their power to show the company did all in their power to show the company and the piece in their best light. During the previous week King Hedley and After Dark created a very favorable impression by an excellent performance.

The Park Theatre was very well filled on Monday night, when the Carleton company gave Nanon for the first time in a Brooklyn gave Nanon for the first time in a Brooklyn theatre. The performance gave abundant satisfaction, especially Louise E. Paullin as Nanon. Alice Vincent as Ninon, Carleton as D'Aubigne and Charles H. Drew as De Marsillac. Joseph S. Greensfelder got an encore for his singing of the "Anna Song" as the Abbe in the last act. The opera was nicely staged and dressed, and, in the case of the chorus, attractively undressed. the case of the chorus, attractively undressed.

Dad's Girl, with Lizzie May Ulmer as Mull Morday night before a small but very appreciative audience. Miss Ulmer gave a charming impersonation of a young country girl, and at the conclusion of the third act she was called before the curtain. The support was The play was splendidly mounted.

Ada Gray gave her unique portrayal of Lady Isabel and Mme. Vine in her own version of East Lynne, last Monday night, at the Criterion Theatre. She was greeted by a large house, who, however, made few demonstrations of approval of her acting during the evening. Clarence Heritage and A. Z. Chipman, as Levison and Carlyle, respectively, stemed to please the most of any in the cast. The piece had a fair staging.

Lottle Blair's Hazel Kirke, at the Standard Museum, was seen by large crowds on last Monday, Tuesday and Wednesday. The Child Stealer was underlined for the other three days of this week. Fenwick Armstrong supported the star with a fair company.

The Grand Museum has J. W. Jennings for a star this week. The opening play was Our Boys, and for the last half of the week The Long Strike was announced. Both pieces were creditably staged.

The sixth Philharmonic concert took place on the 20th. Dvorak's cantanta, "The Spectre's Bride," was the piece de resistance. Joachim Raff's "Song of the Hours" concluded the programme. The soloists were Mme. Helene Hastreiter, William Ludwig and Whitney Mockbridge, of the American Opera, and Franz Rummel, the pianist. The chorus of the society acquitted themselves in a satisfactory manner. On the 23d the society gave their seventh orchestral matinee, at which the novelty was A. Borodini's "A Sketch of the Steppes." On both of these occasions the au diences were up to the full capacity of the Academy of Music.

## NOTES.

The Cowboy Pianist is to play at a concert at the Lee Avenue Academy of Music to-morrow night, 28th.

Lili Lehmann of the Metropolitan Opera House company; Franz Rummel and Ovider Musin appeared in a "Concert Artistique" at the Academy of Music 22d. The attendance was good and the concert musically successful

Mme. Hopekirk, pianist, gives two farewell concerts, with the aid of Henry Shadraick. The first—a matinee—Thursday (25th) and the final one next Tuesday evening.

Julia W. Reid, an amateur actress, has been tendered a testimonial benefit to take place at the Criterion Theatre Easter Monday after-

Ezra Kendall's success at the Park Th last week was very pronounced. His perform-ance was exceedingly and steadily comical, and created no end of merriment.

Charles G. Graig's villais—Captain flashawe—in Saints and Shapers, at the Brookly's Theatre, was a neat and affective portrayal.

The press of the city united in commending in the warmest terms James L. Carhart's "old in the warmest terms James L. Carbart and the contract of the city of the city

in the warmest terms James L. Carhai man" with Clara Morris at the Criteri atre last week.

Frederic Darrell's Dr. Ox, in Oxygen, with the Lydia Thompson troups, was one of the most enjoyable things in the performance of that burlerque last week.

Edward Harrigan and his company will play three weeks at the Grand Opera House in May. Everybody, the public included, is looking for and to a most successful engagement. Knowles and Morris will put forward their best efforts so as not to disappoint anybody.

Wilson Barrett has closed with Manager Sinn for his Lord Harry next season at the Park Theatre, He has sent for the dimensions of the stage and will furnish scenery to fit it for the presentation of his play.

the presentation of his play.

Fanny Rice made a hit as Venus in Frank Daniels' Rag Baby last week at the Criterion. Her singing and general chic were greatly ad-

Hyde and Behman's Theatre has a red letter success with Irish farce this week. Billy Barry revived Muldoon's Pienic under the title of Irish Aristocracy. William F. Carroll took Hugh Fay's old part of Muldoon.

One of the Brooklyn Theatre's twelve sheet boards is surmounted by a large aign in which the word theatre is spelt as follows: "Brook-lyn Theatr." It is probably e asier to spell it

Mme. Blanche Stone Barton and Helen Dudley Campbell, of the American Opera: Maud Powell, violinist, of Theodore Thomas forces, and the Orpheus Glee Club of this city, appeared in a testimonial concert to C. Morti-Wiske, a well known Brooklyn organist, on the 23d.

Professor E. C. Taylor, the magician, continues at Music Hall, ris audiences have been from fair to middling. If business does not soon pick up to the profit point, he proposes to try the Athenseum, if it can be secured.

Signora Monti, Adela Rosella and Miss Amalia are the vocalists at Zipp's Casino this week. The season at this popular resort closes
June 15. The female orchestra has been engaged to continue for the remainder of the sea-

J. Leslie Gossin recited several selections in Greenpoint, on the 15th, at a church musical and literary entertainment. He was loudly applauded and received several encores.

Patrick Reilly, one of the proprietors of Reilly and Wood's combination, which was at Hyde and Behman's last week, was arrested last Thursday (18th) on a warrant sworn out by his advance agent, John C. Mullay, for assault and battery. The matter was afterward ami-cably settled. The agent wanted his salary, and got thumps.

Charles Swan, the head usher at the Novelty Theatre, who has been seven years with Theall and Williams, has been presented by them with a handsome gold watch.

The Brooklyn Lodge of Elks are distributing handsome souvenirs to those who assisted at their annual benefit on the 15th of last January. The Estelle Clayton company, who took part in the performance, has since closed for the season, and the Elks are anxious to reach its late members. Letters from any of them should be addressed to James Smith, Park Theatre. The Academy of Music has been fered free to the Elks for their next benefit.

The American Opera Company presented Lakme at the Academy of Music on the evening of the 18th, and achieved as complete a success as they could wish. The performance was very much the same as it has been seen in this city.

Manager William H. Friday, of the Fifth Avenue Skating Academy, will open his Fifth Avenue Theatre on April 12 with John Tem-pleton's Mikado company, as already an-nounced in the The Mirror. The stage will be 36 feet deep. 54 feet wide from wall to wall, and the proscenium arch will be 32 feet in width. The height of the stage will be 16 feet. The house will have one gallery, which will seat 800. There will be seats for 1,300 on the main floor, and standing toom for 400 will be available up stairs and down.

There was considerable trouble in Clara Mor-is' company last week at the Criterion Theatre. On Wednesday evening Eben Plympton refused to play unless he got his salary for last week then and there. It was refused on the ground that it was in advance of the regular salary-day, and some one had to be found to play Plympton's part. Time was short, and G. F. Bird, the stage manager of the company, volunteered; but Miss Multon had to be substituted for Article 47. Bird appeared in the same play on Thursday. On Friday in the same play on Thursday. On Friday Gustavus Levick joined. On Saturday night Affic Weaver acted Camille. Business was

For some days past there have been rumors about a new theatre in the City of Churches. A gentleman named McNulty, a well known friend of Louis Behman, of Hyde and Behman, acquired some noted real estate, and at the rumor was accorded that Hyde and once the rumor was started that Hyde and Behman were going to build a new theatre. They deny having any such attention. Mr. McNulty says he has been approached by a theatrical manager of this city to erect on his theatrical manager of this city to erect on his property a theatre after the style of the Casino in this city. That is generally doubted, especially as no names are forthcoming. It is also rumored that inasmuch as Knowles and Morris' lease of the Grand Opera House from Hyde and Behman expires in a little more than a year, wealthy friends of theirs, one of wnom was formerly in the army with Colonel Morris, have decided to build them a new house. The success of the Grand Opera House during four seasons would seem to give color to rumors of such a project. such a project.

## Miner's Brooklyn Theatre.

Matters are assuming a rosy hue at Harry Miner's theatre in Brooklyn. The business has been uniformly good of late, and success, which once looked so far off, is really within which once looked so far off, is really within the grasp of the management. Manager Miner desires to be quoted as saying that since J. W. Hamilton assumed the management of the house it has not had a losing week, and that all but one have been very profitable. The Kiraliys played a splendid engagement there last week. Emma Abbott, the week before that, did the biggest business ahe ever played to in Brooklyn, and Manager Wetherell has sent a complimentary letter to Mr. Miner to that effect. The Giddy Gusher.

The Giddy Gusher.

It's a common saying that So-and-so "pays through the nose." I can confidently assert that the tenor of the Pepita company is earning his salary through that organ. The darkey minstrel troupe is much addicted to the nasal ballad, and as we look for it, it would be disappointing not to get it. When Mr. Olcott trumpeted "Don't leave your mother, Tom" through his well-formed proboscis, I rather liked it, and it was the usual thing. Didn't I cherish among my first memories the sweet tones of Jack Herman and Tom Prendergast? Both those corked artists would have scorned to use their throats with two such fine vocal moses, on them. With Thatcher and Primsome their throats with two such fine vocal some's crowd Mr. Olcott was in his glory; but he's entirely out of place at the Union Square. He's a big, fine-looking fellow, but he made a mess of everything he approached last Tuesday night week.

Lillian Russell's duet with him in the first

act was simply ruined, and that which he did by himself reduced the chances of success reeptibly that any one leaving the house the first fall of the curtain would have

oted the opera a failure.

As each number fell flat, Russell looked de-As each number fell hat, Russell looked despairingly over the footlights at the nervous leader-composer, and it required no Lavater to read the story of failing hope and drooping enthusiasm on the two faces.

But Hill's money and Thompson's taste and Dazian's execution began to take effect in the second act, and when the last note was sung

every one liked Pepita. Lillian Russell had elimbed the throne of Beauty and snatched the crown once more. The drooping feathers on that gay bird, Solomon, stuck up again in the favoring breath of fortune. The nose of the troubadour was not so provided the crown of the troubadour was not so provided the troubadour troubadour was not so prevalent. Everybody felt pleasantly disposed to the company and wanted to hug the manager.

J. M. Hill has never put an entertainment before the New York public that did not light him up like a calcium. (Save and except that one week of Banker's Daughter, when the Union Square doors were left open and that company blew in.)

The poetic beauty of that Romeo and Juliet

scenery will never be surpassed, and the Arabian Nights splendor of Pepita will not be approached in one while.

It's a pleasant evening's occupation to look at and not listen to the new Union Square show, and to listen and not look is equally de-lightful. With the exception of Russell and Freddy Solomon, the cast could be a great deal better; but Lillian makes up for many defici-encies with all her old-time beauty and more then her old-time voice.

That very good judge of female ability, Lizzie Weathersby-Goodwin, said, as the flats alid aside and displayed the resplendent Russell on the gilded perch: "That's the loveliest spectacle I ever beheld. St. John, in her best days, never made such an appearance, and no woman I ever heard in England ever began to sing as well. She is the queen of her busi-

Oh, New York is very nice to live in just sow. Pepita is a glowing vision of fine cos-tumes, a whole cargo of melodious sounds, and it presents the prettiest woman and sweetest singer that ever was produced in America

or exhibition purposes.

At the Star there is that charming play, The Jilt. At the Madison Square that cleverest of comediennes, Agnes Booth, eats her tarts in Tony Hart is reconstructing that firearm of his till he makes a perfect arsenal of his Toy

As delightful an evening as Ed. Harrigan As delightful an evening as Ed. Harrigan ever provided New York with can be found at present in the Park Theatre. The Leather Patch is the jolliest sort of play, and the pleasure of seeing it is enhanced by the audiences it draws. A piece takes on an extra charm for me when I am part and parcel of a great, delighted crowd, and on one of the most unpleasant nights of this blasted breezy month, I can't tell you which amused me most—the can't tell you which amused me most—the amouth performance of the capital play on the tage or the infectious enthusiasm of a crowded auditorium, in which people roared and laughed themselves hoarse with enjoyment.

And if the men are making things pleasant for amusement-seekers, we girls are not far behind. The passengers on the Sixth avenue cars as they pass Twenty-third street hear faint shrieks of distress from Masonic Hall. They proceed from those old birds of freedom, Susan Ballotbox Anthony and Lillie Devourer Blake. They are at it yet, having an annual conven-tion just the same as they held during the Administration of Andrew Jackson. I see it stated that the stuffed skin and bleached bones years; so future generations may look upon their great grandfather's pet. The same paragraph can be worked over and used if Susan Anthony be substituted for "stuffed skin" and Lillie Blake for "bleached bones." There is no reason as yet apparent why these tough, intrepid sisters may not be working the old racket in 1986 as cheerfully as at present. of Jumbo are warranted to last hundreds of

At Chickering Hall on Friday and Saturday that other infringement of Goodyear's patents, Kate Field, will have a go in for the Mormons. She has a variety of titles for the same old lecture. Mormonism and polygamy in Utah

lecture. Mormonism and polygamy in Utah go to scale same weight.

It's like George Wyatt, when he struck a star with a limited repertoire; he couldn't change the play, but he changed the name. I went in my infancy to see Chunky Monroe do The Jew, The Bloody Bond, A Cause Celebre and The Elopement of Jessica. They all turned out to be The Merchant of Venice. I stopped at home a week, but was lured by a yellow poster to go see A Hard Bargain, the new nautical and romantic drama. It was Shylock over again, with a sea cloth and the merchart's ship going down amid painted canvas billows while the Jew did a hornpipe on the shore.

"Yes, indeedy; it's heaps of fun to go hear these dear old girls. They are hard at it all the time. They never bring anything about; but the struggles are funny. I never miss a female convention of any kind, whether the subject under discussion be the ballot-box or haked become

theirs has been fuller of ups and downs. The first time I saw Victoria and Teanessee Claffin they were apostles of a sort of Free-love creed and miserably poor. They struck Vanderbilt, and forthwith they flowered into brokers and lived in true Wall street glory. Yet a few months and they collapsed and patronized a restaurant on Third avenue, where all dishes were ten cents apiece except pie. all dishes were ten cents apiece except pie, which was five cents Before that year was out they were living just off Fifth avenue on Thirty-third street, in a magnificent dwelling. The old mother took me through the spacious rooms and pointed out significant designs in gilded plaster.

"They're crow-neds." said she, "and they

mean great luck for my Victory. I have wisions, and in a wision I see her standin' in carriage drawed by white horses, and she havin' a crow-ned just like them images."

Sure enough, I looked, and the crow-ned

she alluded to so frequently was a crowned

In this splendor, with big photos of Tilton and Beecher as presiding deities of the bedchamber, the sisters lived for some time. Crash No. 100 came, and in the meanest al pacas they bought rump-steaks at Sixth avenue meat-shops. They lived on Eleventh street on a third flat that never could have rented for \$20 a month. One of them fell ill, and I hunted 'em up. The house costume of the ladies at that time consisted of waterproof cloaks and, for slippers, sandal rubbers. It don't seem as if it was a month after this desperate poverty when they wrote from Fifty-second street, where they had taken the house of Andrew Garvey, the eminent plasterer, and were rolling in luxury. Heavy velvet wrappers succeeded the woolen waterproofs, and Woodhull and Claffin were again triumphant.

To this state of things there speedily suc ceeded an era of impecuniosity. They were roughly handled by the press, and that traitress trollop, Fortune, always hitting the fellow with a black eye, took it out of the poor

women.

But the helping hand came out of the cloud, and, disgusted with America, the family used the newly acquired means to get away. They sailed for Europe, and to-day Tennessee is Lady Cook and Victoria is Mrs. Somebody-Else, and the crow-ned seems to be the fitting emblem—for awhile. They will turn up again in the ash-barrel or the Senate Chamber—it's hard to guess which—and it puzzles even your GIDDY GUSHER.

#### Mr. Clarke's Play.

"Yes, I have written a play," said George Clarke, of Wallack's Theatre, to a MIRROR reporter the other day, as he ushered the way into his sitting-room, "and it is going to be produced here on May 31. I am now forming a company and am doing my level best to get good people. I have bought the entire scenery of The Pulse of New York, and Phil Goat cher is to repaint it. Besides this, I am having new models and drawings made, among which is an improved representation of an Elevated railroad station, where one of the great scenes of the play takes place.

"The play is a local melodrama in five acts and will be called A Strange Disappearance. The first act is in a boarding-house on the East side. The second act has three scenes, East side. The second act has three scenes, one of which represents the front of the Fifth Avenue Hotel. Others show the Elevated railroad station at Fourteenth street and Sixth avenue, Fulton Warket at six o'clock in the morning, Macy's big store with its great force of employes and crowd of shoppers, both exterior and interior, and a representation of a large parlor in one of the immense

both exterior and interior, and a representa-tion of a large parlor in one of the immense flats near Central Park. The piece is not a one-part play by any means. There are good opportunities for seven or eight characters.

"In the first act Mrs. Ludlow, a wealthy Southern widow, comes to New York with her two children for the purpose of having the executor of her dead husband's will, Alfred Blackrool settle up the exter. The children Blackpool, settle up the estate. The children stray away and sre lost. It is Decoration Day. stray away and are lost. It is Decoration Day. Sergeant Williams, a veteran of the Sixtyninth Regiment, rescues a little girl from ander the hoofs of a horse, and, unable to find any claimants, adopts the child and takes it to his home. It is the custom of the Sergeant to visit yearly the home of Corporal Tom Reilly, who keeps a boarding-house at which reside John Mortimer, cashier of the Mutual Bank, of which Blackpool is a director; Captain Thompson, of that police precinct, and Superintendent Matthews, of Macy's dry-goods store. Maggie Reilly presides over the destinies of the kitchen. Besides all these there is a brighteyed lad of ten called Skeezicks, whom Mortimer had rescued from a watery grave. There mer had rescued from a watery grave. There is a celebration in honor of Sergeant Williams' visit, in the midst of which Mortimer is arvisit, in the midst of which about its ar-rested for forgery. He is tried, convicted and sentenced to Sing Sing for five years. In this act Cadwallader Crouch, a negro porter at the Mutual Bank and a staunch friend of Morti-

mer's, figures extensively.

'The next act brings us to the house of Blackpool, who has married Mrs. Ludlow and for years used her resources to bolster up his speculations. At the present time he is in financial straits, as she has refused to further speculations. At the present time he is in financial straits, as she has refused to further aid him, and he has converted to his own use securities of the bank, which must be replaced within ten days. News received by Mrs. Blackpool that her daughter had been discovered is supplemented by tidings that the Sergeant was dead and that his adopted child, Lucy, had left for New York and could not be found. The L station is next shown. Tom Reilly has become the driver of a vellow cab; Skeezicks has gone back to blacking boots and selling papers, and Mrs. Reilly keeps a peanut stand. Lucy appears on the scene, is discovered by Tom Reilly, and relates her story, which is overheard by Blackpool. He recognizes that she is the only human being standing between him and his wife's property, and while plotting her death sees Mortimer straggle on.

"That character has just finished his sentence. The two men meet, and the convict's

That character has just missed his sentence. The two men meet, and the convict's first impulse is to strangle the man who has blasted his life. Cooler judgment prevails, and he listens to a plot to abduct the girl, female convention of any kind, whether the subject under discussion be the ballot box or baked beans.

In the career of two other women I always take an interest. Of late their names are often seen in the papers. There seems to be an upheaval in their affairs about just so often. And of all the see-saw existences women ever led,

and his death in the trap he had set for his wife; the restoration of the latter's children to her arms, and the happy future mapped out for Mortimer and Lucy. Among the people whom I have determined on engaging are Jennie Yeamans for Skeezicks, Ada Boshell for Maggie Reilly, and J. H. Mack, of Sheridan and Mack, for a German part. Besides these I shall have a number of prominent specialty people."

#### Professional Doings.

-George Hoey has written a new play called Keep it Dark. -Ovide Musin, the violinist, has become great favorite in Toronto.

-Scott Marble has just completed a new

-H. S. Taylor's new Managers' Exchange will be opened on May I.

-Walter Hubbell, whose business is heavy leading roles, is at liberty. —Billie Barlow has recovered a judgment o \$77 against Miles and Barton.

-Last week work began on the foundations Miner's new Newark theatre.

-Frances Field leaves George C. Miln's company at the end of this week. —The Thalia Opera company will open its Fall season in Booklyn on Oct. 4.

-George Morton is meeting with such his play, His Sin, in the minor theatres -H. B. Mahn's Opera company will clos its season in Boston on Saturday night.

-H. J. Hitchings will manage Violet Cameron's operatic tour of America next season. —Two Ko-Ko comedians have been severely injured by their acrobatic antics this season. -George S. Richards has been re-engaged

-Tony Pastor has abandoned the production of a proposed burlesque on The Mikado -Rumor has it that Jacobs and Proctor will shortly add two more theatres to their circuit. -Charles T. Vincent has been re engage with Mile. Rhea for her supplementary sea

—Ettie E. Baker has been specially engaged by the Romany Rye management to play Lura Lee.

-Louis Aldrich has closed his two months season in My Partner. Business was un

-Messrs. Smith and Waldron have left Flora Moore's company and returned to New

-The Wages of Sin company will lay off reck of April 5 and reopen in Cincinnati on the 11th.

-W. H. Gillette's Held by the Enemy cop pany closed its season in Baltimore last Satu

-Critics say that Tellula Evans is singing

-Managers Stetson, of Boston, and Mor-row, of Providence, are at loggerheads over The Mikado.

—It is reported that Valerie will be given San Franciaco this Spring with Jeffreys Lew in the title role.

—A Mr. Oscanyan has submitted a new so-ciety drama to Fanny Davenport. The scene is laid in Paris. -Isaac Fleishman, of the Walnut Street Theatre, Philadelphia, paid a flying visit to the

—Blanche Chapman, the prima donna so-prano, has gone under the management of John Templeton, —John W. Blaisdell has joined Katie Put-nam to superintend the production of her new play, Elma the Elf.

—Dan Kelly, of the Front Street Theatre, Baltimore, takes the road in April with a specialty company.

-Colonel John A. McCaull will send out an opera company to play one-night stands clusively next season.

—Salvini is doing a very uneven business in -A benefit for the McCullough Mon Fund by the members of the tragedian's late company is being agitated.

—Sydney Rosenfeld has been engaged to write several new songs, topical and otherwise, for The Little Tycoon,

-The booking for Bidwell's New Orleans theatres for '86-'87 are well under way. Mr.

—Thomas Q. and Elvie Seabrooke are new members of the World company, in which they appear to excellent advantage.

The Corinne Merriemakers will close early in June. The season has been the most successful in the record of the company.

—Laura Burt has made a success at Koster and Bial's of the song written for her by Ed-gar Selden called "The Cuckoo's Call,"

 —Mark Smith and Marie Jansen will be in the Casino company next season. Francis Wilson and Pauline Hall are re-engaged. —Murray and Murphy will close their season on June 1. Their opening date for next season in Irish Aristocracy is Boston, Aug. 30.

—John T. Malone will continue to act as substitute for Frederick Paulding in Margaret Mather's support during the rest of the sea-

-Jennie Kimball, of the Corinne Merrie makers, is slowly recovering from the effects of her fall on the stage in Albany a fortnight

-Dan Suily has called in his No. 2 Corner Grocery company, as he found it unprofitable. He will manage but one company in the fu-

-W. S. Harkins has arrived in the city after a six weeks' engagement in the Northwest, where he played leading parts in several melo-

-Frank R. Stevens has succeeded William Marble as stage manager of Fowler and Warm-ington's Skipped by the Light of the Moon company.

-The Red Rouble is a play which will be done in the large cities next season, under the management of Al. Hayman and Dan Frohman.

-On May 23 the season of the Iron Steam boat Company will be opened by an excursion tendered to Frank Murtha and the Windsor Theatre on the Cygnus, in which both the incoming and outgoing companies, Joseph Murphy's and Annie Pixley's, will take part.

-Maude E. Peters is playing Arte O'Nell with the Shaughrann company and Mrs. Charles Peters is doing Mrs. O'Kelly in the

—Farce comedy has had its day in San Francisco. A leading manager there will not book any more of this class of attraction for

—Sam Fort, of Baltimore, is organising a burlesque company for his Holliday Street Theatre, which he will open on May 20 for the Summer many

—Although J. C. Padgett owns all rights in this country for The Long Strike, by recent purchase, play-pirates are feeding upon it in various quiet pastures.

—The Roman army mutinied at the Third Avenue Theatre on Monday night, so that military eclat was aadly lacking during the performance of Virginius.

—Manager Whillock, of the Hornellsville (N. Y.) Alcasar, and his wife and daughter have been seriously ill, but all are advanced on the road to recovery.

—Bertha Wellys will trop aget masses in a

on the road to recovery.

—Bertha Welby will tour next season in a varied repertoire. George A. Blumenthal will be her manager. T. H. Winnett has already booked twenty-four weeks.

—C. R. Gardiner is trying to estop pirates in the production of his play, Only a Woman's Heart. He has no connection with the company now presenting it in Texas.

—Lester and Williams' Parlor Match company will temporarily close at Amsterdam, N. Y., on March 27. The season will open in New England on Easter Monday.

—In another fortnight the season in the South will be practically closed. It has been profitable for most attractions. Some, however, have fared badly—and deservedly.

—Lawrence Barrett will begin his appliamentary season at Charleston, S. C., next Monday night, on which evening Newton Gotthold and Eugenie Blair join his company.

—Among the prominent people who occas-

—James O. Barrows and Al. Feeley, Romany Rye company, will rejoin Aimee's company, of which they for were members, on April 2s for a Sprin

-Managers Fennessy, Havila and Asson, of Cincinesti, charged with giving Suthestrical performances at their theatres, waived examination and will allow their to go before the Grand Jury.

The Polish National B will shortly give a concert and produce opera for the beneat of the Polish re Chevalier de Kontaki, the pianist and,

—Alfred Foilin has been engaged for the leading juvenile role in George Fawcatt Rowe, new play, The Lily of Yeddo, which will be produced at the Criterion Theatre. Brooklyn on April 5. Even Plympton fills the leading

—Hassenauer's Summer Theatre at Columbus, O., has been refitted for the approaching season. The theatre proper is covered and seats 2 000. Liberal sharing terms will be given good attractions. H. B. Keller is the manager.

The manuscript of the new play, Sister Mary, by Wilson Barrett and Clement Scott, produced in Brighton, England, was lost on the steamship Oregon. A cable has been sent requesting another copy and it will probably be received in a day or two.

received in a day or two.

—All reports to the contrary notwithstanding, Byron W. Orr will manage the Masonic Opera House at Chillicothe, O., for the rest of the season. Next season he will take charge of the refitted and redecorated Clough Opera House in the same place.

—Will S. Marion is in town and is booking time for his melodramatic comedy. Fortune's Fool, The play will be presented with the accessories of a strong company, new scanery and elaborate printing, and a tour of the United States and Canada will open in September.

—Mr. and Mrs. Carl Irving (Marion Manola), two young Americans who have been singing in opera abroad, have been engaged for the Casino. They will appear in the next opera. Erminie. Miss Manola has a soprano voice of fine quality. Mr. Irving is possessed of a deep, well-trained baritone.

of a deep, well-trained particle.

—W. O. Wheeler, manager for Dan Sully, has arrived in town. Mr. Sully's lease of Tony Pastor's dates from Easter Monday, when McIntyre and Heath's Minstrels open for a week. The Corner Grocery will open for four weeks on May 3, and then a new comedy by Mr. Sully will be put on.

The Gypsy Baron still runs to big business at the Casino, and no date has yet been thought of for Erminie, the work to follow. The roof garden will be opened simultaneously with the seventy-fifth performance of the present opera, which will be about May I. Unusual attractions will mark the double event.

of the funeral.

On next Tuesday evening W. three-act drams of Broken Hearts at the Madison Square Theatre, who will be sufficient to the Madison Square Florian, L. Mousta, W. J. Lemoyne; Lady J. Harrison; Lady Vavir, Annie B. Melusne; Marie Greenwald, and this, Miss Estor. Broken Heart lowed by the one act comedy of Letters, with Herbert Kelovy as ton and Agnes Booth as Mr. Brochange of bill is rendered used the company a larger repen the company a larger reper.
The two plays will be given and will then be followed by which is a refined comedy.
American high life by his Clinton Stnart.

# OVINCIAL.

that it should also be without unsavory odor. I cannot close these notes without speaking in the highest terms of the wonderful pistol and rifle shooting of Ira Paine. The exhibition was little short of marvellous. This week Hallen and Hart's Ideals.

At the Arch Street Opers House, Kellsr the magician, who has always been a favorite in this city, has been doing an excellent business all the week. His many friends here will doubtless make for him a season of continued prosperity.

been doing an excellent business all the week. His many friends here will doubtless make for him a season of continued prosperity.

Jottings: At Forepaugh's Theatre The Danicheffs has been remarkably well performed, and of course with the usual results.—At the Eleventh Street Opera House mirth reigns over many subjects, and each new feature added to the entertainment only results in turning away votaries from the crowded house. Upon Sunday evening 14th Philadelphia Lodge, No. 2. B. P. O. E., celebrated its fifteenth anniversary by a supper and entertainment at the New Central Theatre, which was kindly offered for the occasion by Manager W. J. Gilmore. Daniel A. Kelley, of Baltimore, the Exalted Grand Ruler of the Order, was among the guests. George C. Brotherton, of the Temple Theatre, presented a magnificent Elks' head to the lodge, and volunteer talent too numerous to mention contributed to the entertainment.—During the week Mayor Smith forbid its Paine to avail himself of the assistance of his wife in the execution of some of his seemingly perilious acts. Mrs. Paine is a charming lady and her safety and well-being are too dear to her gallant husband ever to be put an jeopardy by him, so the danger must have been less than it seemed.—Matt Canaing has secured the Academy of Music for Thursday, April 15, for a benefit in aid of the McCullough Monument Fund.—Francien Lilli Lehmann wiil be heard in concert this week at the Academy of Music.

#### ST. LOUIS.

Fanny Davenport, in Fedora, played to a splendid series of houses last week at the Olympic, and was the recipient of an ovation, St. Louisians being especially foud of her. Robert Mantell, of course, was likewise heartly received, his peculiarly fascinating sayle of acting being irresistably strong. Duff's Opera co. in Mikado sret.

ing being irresistably strong. Duff's Opera co. in Mihado sust.
John T. Raymond, with an exceptionally strong co.,
with Joseph Winting and Kate Forsyth in the cast,
olayed to coly fair business in The Magistrate at the
Orand Opera House. Called Back co. comes sust.
Kerannd's Ministrels draw well the past week at Pope'a.
King, the tesor, did the best work. Pyke's New York
Opera co. in The Beggar Student sust.
Lille Allyn's Japanese Ministrels and Burlesque co.
and Gus Hill's Novelty co. had a fair run of business
last week at the Standard, and presented a good bill of
specialty items. Alice Oates Burlesque co. sust.
The People's did s light business with Lillian Lewis
in L'Article 47. George Thompson in The Gold King
sust.

cially distinguished themselves. Business throughout was lair.

Around the Clock: William Cottrell, the well-known bill-poster, has sold out his interest in the Chicago Opera Bount to John W. Norton, who now owns the greater part of it.—The regor's concerning Fanny Davenport's temporary release of Fedors in order to much-needed rest, are umphatically denied by Miss Davenport, who says she will continue to play Fedors throughout her regular easeon, which closes in April. A supplementary senson for a Canadian tour may be arranged, in which case is a sumber of fine offers for next senson, but has art decided on his future course. He may star in a repersion of plays, including Hamlet, Lady of Lyons, etc.—The regular senson of Pope's Theatre will terminate April 8th, with the last performance of the Kiralfyo Ratentcher, which by the way, is being heavily billed for week of soth.—Mrs. John W. Norton has about recovered from her recent severe filtees and is able to leave the house. Her many friends in and out of the profession will gladly welcome this intelligence.

#### CINCINNATI.

Das Selly's Corner Grocery and its accompaniments, not forgetting that preceding luvenile, Master Malvey, mused the frequenters of Heuck's Opers House very discrively last week. The play is familiar to the ordinary ammenment seeker, and the cast has been altered but lightly since lest presented here. Manager Fennessy carreted himself in the matter of stage detail, and it is questionable whether a better grocery scane was ever see in Cincinnati. Louine Fox, of the original cast, still portrays the character of Jensy Burke, and her assumption of the role was, as aver, satisfactory. This seem the Ratecatcher.

At the Walnest Stees Theatres May not be a second to the work of the second state of t

Although it was assounced that this was their last appearance, it is understood that the co. will sanke another tour next season. This week A Bunch of Koya. James O'Neill in Monte Cristo shh.

The Black Crook drew a packed house the opening night at the Opera House, and business kept up well throughout the week. The spectacle is as good as anything recently done by the Kiralfys. The Crook remains another week. W. S. Gilbert's Engaged sith.

The Devil's Auction made a mistake is going to McVicker's Theatre. The houses have been small and many people left before the nonsensical trash was concluded. This week the Juvanite Mikado co., in which the Hollywood children assume the principal parts. Robert L. Downing in Vautour, The Exile, sith.

That genial Irish comedian, W. J. Scanlan, had a profitable week at the Academy in Shane-an-Lawa. This week Annie Pizley, one of the brightest soubrette actresses before the public, in M'lias.

Arthur Rehan's co. m A Night Off met with the approval of large andiences at the Standard. The claver comedy was well acted by a very well selected co. This week Frank Bangs in The Silver King. Alice Harrison April 4.

#### SAN FRANCISCO.

The dramatic sensation of the week ended has been Genevieve Ward in Ferget-Me-Not at the Alcanar, this beautiful theatre having been silled Thursday evening, 11th, with as audience almost wholly from the upper circle. Jay Rial, the lady's manager, well knows what such an audience is, and says he never saw as assemblage more fully representing the wealth, culture and beauty of our ciry. Having seen Jeffreys Lewis in the same role it is hard to view Miss Ward's work otherwise than in comparison to the former, and in thus doing the latter does not suffer. The Forget-Me-Not of Miss Lewis in the sketch in oil, while that of Miss Ward is the stage picture, wrought out in all the completeness of study and fame, with which this lady's great abilities and experience are capable of imparting to it. "Life and the result of study and fame, with which this lady's great abilities and experience are capable of imparting to it. "Life and increased and not General Market of the study and a state of the study of the study

Ravinia, Roman Nobes sith.

The Exhance-Fastliner wrestings match as Prophy.

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Ravinia, Roman volues sith.

The programms offested during the week by the latter will be a simple to the site of the

crowded houses. Sid C. France this week. Peck's Bad Boy 55th, week.

Order of Excitementa: A number of professionals got together last week, and started a society to be known as the Order of Excitements. The order will be known as the Order of Excitements. The order will be virtually the same as B. P. O. E. in benefits and charter. Their book is now open for signatures, and when they secure a certain number the Order will be chartered and each member initiated as he comes here. The following is a list of the originators: William G. Hunter, Jr., Tin Soldier Co., Gus Bothner, Busch of Keys; George E. Gouge, Sol Smith Russell co.; James T. Powers, Tin Soldier Z. N. Beaton, Arisona joe co.; W. S. Taylor, Tin Soldier co.; J. A. Brady, Wilbur Opera co.; T. E. Mills, Zesto co.; Harry LeBeau, Treasure Opera House; Louis Hartman, the little German wonder; Charles E. Powers, Siberia co.; Frank McKee, R. B. Randell and E. A. Burrows.

Items: Treasurer Shanson takes his annual benefit at the Academy May y. Baker and Farron will be the attraction.—Mr. Wilbur says the time for the Wilbur Opera co. is all filled up to April, 1888.—Gus Henning of the Bella Moore co., taking advantage of the co.'s rest, visited his home in Wheeling, W. Va.—Prices have been reduced for the Metropolitan Opera co.'s eagagement.—Miss Kirwis goes to New York this week to purchase new Mikado costumes for the Wilbur co.—We notice that the Opera House is now using the title "The Euclid."—Drew and Sackett, proprietors of The Cleveland made an assignment last week. Adjustment of accounts has been made, and the house will remain open under the control of the assignee. J. F. Sackett will assume the management.

BALTIMORE.

It was like a whiff of old times to see a competent, evenly-balanced co. like the one that gave Held by the Enemy at Ford's Opera House last week. There was no name on the bill in big letters, and, although the work of some was more prominent than that of others, each added a full share to the general smoothness and enjoyment of the performance. Of W. H. Gillette's play it is but justice to say that it is the strongest, best written drama f the kind—based on incidents that occurred during the war—that has yet been given to the public. It is singularly free from anything that could in any way stir up party feeling or appeal to the sympathies of any one, and, although the action of the play takes place during the war, there is no reference whatever to the war itself. It is simply the story of an incident which might have happened at that time, and which probably did happen. The plot is consistently worked out and the characters are all forcibly drawn, and the interest is kept up unflaggingly from beginning to end. From the manner in which the detail is worked out one could very easily imagine that Mr. Gillette himself had seen something of camp.life. Among the members of the co, who were specially noteworthy was Louise Dillon, who, as Susan McGeery, was as cute asd claver as possible. Carrie Turner played the part of Rachel with force and womanly charm, and A. M. Pitt made all that could be made of the rather strong character of Surgeon Fielding. Charles Bower as William Henry Beane, special for Lenlie, furnished the comedy element, and did not overdraw it. The piece was usely mounted and effectively costumed. The houses were large all the week. On Monday sight, Storm-Beaten, with Edmund Collier in the cast, opened to a good-sized audience. Next, Hoyt's Tin Soldier.

During Lawrence Barrett's engagement at the Holliday Street Theatre the audiences were both large and appreciative. The week was divided between Hernani and Francesca da Rimini. Both plays were well put upon the stage and costumed attract

Wood and Reilly's Specialty co. is the attraction and drawing large and well pleased houses. Next, Lily Clay's Burlesque co.

At the Front Street Theatre, Joe Allen, in the sensational drama, A Sister's Oath, and an olio, constitute this week's bill. Next, Frank Frayne.

Business still continues good at Harris' Masonic Temple Museum. J. H. Keane just closed a very successful week in Mrs. Partington and Draper's Uncle Tom's Cabin co. began with a big house at the Monday matines. Next, George Morron in His Sin.

Notelets: Manager Conway will open his Summer season of opera at the Academy of Music about the middle of May. Francesca Guthrie will be prima donna.—J. W. Albaugh has returned from Florida much improved in health.—On Friday of last week Louise Dillon spent the day with Mr. and Mrs. John E. Jwens. Mr. Owens is still in very ill health.—Lawrence Barrett was the recipient of a good deal of social attention during his stay here. He was given a lusch on Friday by Captain H. P. Goddard and dined the same evening with Prop. H. Newell Martin.—Besides being a clever actress Carrie Turser is not a bad horse woman. She handled herself very well and seemed to enjoy the horseback ride which she and Louise Dillon took in the Park one day last week.—W. H. Gillette was in town on Saturday and attended a performance of his play at Ford's Opera House at night.

## ALABAMA.

BIRMINGHAM.

O'Brien's Opera House (F. P. O'Brien, manager):
Lotta, in Mile. Nitouche 1sth, to one of the largest
houses of the season. Rose Coghlan as Our Joan 17th,
to small house. Miss Coghlan's conception of the title
role was highly satisfactory.

MOBILE.

Mobile Theatre (Jake Tannenbaum, manager): Rose Coghlan made her first appearance here 15th; good house. The applause was unusually enthusiastic and the lady was called before the curtain three times. This compliment from a Mobile audience has only been paid to one other artist since the war—poor John McCullough in Virginius.

MONTGOMERY.

McDonald's Opera House (G. F. McDonald, manager): The Huntley-Gilbert Comedy co. J. H. Huntley and Bells Gilbert in the leading roles presented Van the Virginian to standing-room only 15th. Several plays rest of week to large audiences.

Montgomery Theatre (Jake Tanenbaum, manager):
Bandmann-Beaudet co. presented Hamlet to a good house 15th. Rest of week several different plays to fair business.

HELENA.
Helena Opera House (B. R. Fitzpatrick, manager):
Janauschek in Mary Stuart, played to a crowded house
txth. This was her first appearance in our city and perhaps the last.

LITTLE ROCK.

Hyde's Opera House (George H. Hyde, manager):
W. J. Scanlan presented Shane-na-Lawn oth, and Irish
Minatrel 16th to fair business. Tt is was Mr. Scanlan's
first appearance in Little Rock and he made a splendid
impression, especially among the ladies, Janauschek, did
a good business 1sth and 1sth, producing, The Woman
in Red, Mother and Son and Lady Macbeth matinee.

## CALIFORNIA.

SAN JOSÉ.

California Theatre (C. I. Martin, manager): Buffalo
Bill in The Prairie Waif, to a fair sized audience 6th.
The Hanlons in Fantasma, 8th, 9th and 10th, to good
houses.

COLORADO.

DENVER.

Jeffreys Lewis' Stephanie in Forget-Me-Not is a great performance, and deserves to rank among the noted performance, and deserves to rank among the noted personations. The role of the heartless, devilish woman, bent on gaining her point—wealth and position—at whatever cost, is exacting, and its faithful portrayal requires all the ability of the artiste. Jeffreys Lewis is equal to all this, and brings out the dramatic situations with a vividness that can hardly be excelled in intensity. She does a particularly superb piece of stage work in the last act; at one moment the cooi, defant woman and the next the wretched creature, fearful of her life and grovelling at the feet of the sams she has repeatedly defied. The co. is adequate, though not strong in any particular feature. Harry Mainhall, the lead, is good in whatever he does, and therefore his Sir Horace Welby is satisfactory. W. H. Thompson, as the gushing Prince, is clever. Mrs. Foley is well acted by Carol Crouse, and Charlotte Tittel is up to the requirements of Alice Verney. The patronage was not as good as deserved. Grace Hawthorne began her second engagement sad, opening in Camille, followed by Heartsease and East. Lynne. Mary Anderson opens softh with the double bill of Prymalion and Galatea and Comedy and Tragedy, followed by Lady of Lyons and As You Libel. It. Shadows of a Great City week of opth. Joseph Polk week of April 9. Patil Roes week of 13th.

The present co. which Colonel Mapleson has gathered about him is thought by some to be the strongest he ever collected. On his former visit the person on whom he banked was the all-powerful Patti, with little support. This time he has no particular star, but a strong, evenly-balanced co., capable of giving grand Italian

was a tremendous success indiging from the attention she commanded. The chorus is large and very well stocked with good voices. The ballet had little chance to operate, as the stage was so cluttered. The Mexican Typical Orchestra commenced a six nights engagement on the night following the opera (Tuesday), and up to to now has done very well. A sovel sad very interesting exhibition of musical skill from about twenty-five paople who seem to know their business. Manager Hughes announces Ida Siddons' to for week of sad.

Concert: The following are the shining lights of Mapleson's co. who took part in a miscellaneous concert at the Tabor Sunday night. Mess. Hauk, Nordica, La Blache, Miles. Fohstrom, Dottl, De Vigue, Signors Del Pueste, Ravelli, Giannini, De Anna, Cherubini and Vetts. The singers had a reception that was truly fiattering from a cultivated and representative Denver andience that filled the theatre, and camp-chairs were brought into requisition up-stairs. Down-stairs the sents were \$1.50; but nobody regretted the money, as the concert was well worth it. The audience was larger than at either of the performances at the Academy.

Small Talk: Harry Mainhall was last seen here in support of W. E. Sheridan, and W. H. Thompson was with Mestayer's We. Us & Co., taking the part of Dr. Mule Medicus.—J. R. De Remer, the Pueblo manager, is in town. The Pueblou have been united, making a city of 13,000, with two theatres.—Jeffreys Lewis goes down into the Southern country.—The Mexican Orchestra will gradually get to the Atlantic coast, and will sail for England September 2.—R. W. Belgrave is still acting as advance agent for Grace Hawthorne is playing the circuit, and special matiness are being given at which Florence Malinelli is playing Frou-Frou in place of Miss Hawthorne co. as support at the Tabor matines and Wenter Schotter.—This week Grace Hawthorne is playing the circuit, and special matiness are being given at which Florence Malinelli aplaying Frou-Frou in place of Miss Hawthorne camp and on the first an

#### CONNECTICUT.

NEW HAVEN.

NEW HAVEN.

New Haven Opera House (Horace Wall, manager):
Alone in London to light business 15th, 16th and 17th.

Effic Ellsler was booked for 15th and 25th, but cancelled.

Carll's Opera House (P. R. Carll, manager): Lilli
Lehman, Fracs Rummel and Ovide Musin gave a concert 16th in the presence of a very small house. Another
striking illustration of what I have often stated in these
columns—vis.: concerts in this city do not pay. Yet
they will come. Private Secretary to a good house 17th.
Modjeska in Twelfth Night to very large audience,
soth.

Modjeska in Twelfth Night to very large anuscited Modjeska in Twelfth Night to very large anuscited South.

Bunnell's Museum: Banker's Daughter played a profitable week. Colleen Bawn, esd.

American Theatre; Ida Siddons' leg party to good patronage last week.

Items: The Caril Opera House scenery was disposed of at auction last week. It was bought in in the interest of Mr. Caril. The sale was made to satisfy a debt on judgment for \$1,200.—There is considerable disastisfaction with the Thomas concerts, according to good authority. It is claimed that the men come and leave in a hurry, and fail to do themselves or the audiences justice.—Marc Klaw went to Hartford to hear a play read by W. H. Gillette, which the latter had written for Effie Elleler.

HARTFORD.

Effic Elleler.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager):
W. H. Gillette in The Private Secretary drew one of the
largest houses of the season 16th. His version compared
favorably with others we have seen. Gillette is a great
favorite here, this being his home, and his friends alwaysturn out on masse whenever he appears. Smith's Double Uncle Tom's Cabin co., 18th, 19th, 30th, did a good
business, presenting many new features. Beanett Maticack co., this week.

American Theatre (variety): Last week one of the
best specialty bills seen here this season. Particularly
worthy of mention was Lillie Western, the musical
artiste, whose playing on several instruments was loudly
encored. Ids Siddons co., sed, week.

Allyn Hall: The Watson-McDowell co. have had a
very successful week in Wrinkles. The National Ideal
Opera co. week of sad.

very successful week in Wrinkles. The Actional Ideas Opera co, week of sad.

Items: Professor Barnard, leader of the excellent orchestra at the American, has severed his connection with the house to accept the leadership of Haverly's Minstrels orchestra, and joined the co, at Albany.—Prominent members of the Elks Ledge have organized a club and have secured a suite of rooms in the Triegram building, which they have elegantly fitted up.

building, which they have elegantly fitted up.

BRIDGEPORT.

Hawes' Opera House (E. V. Hawes, manager):
Private Secretary co. from Madison Square Theatre
gave first-class performance to packed house 18th. Mr.
Gillette acted better than ever and was supported by an
excellent co. Receipts ever \$500. Our Goblins closed
a three nights' engagement 17th. Pleasing entertainment, but owing to being strangers to the public did alight business. Ada Gray in East Lynne, 19th and soth.
Clarence Heritage and A. Z. Chipman did especially
fine work as Carlyls and Sir Francis Levison, and in
personating Lady lasbel and Madame Vine Miss Gray
has no peer. Was repeatedly called before the curtain.
Storms caused light audiences.

Item: J. Newton Beers, of the Stranglers of Paris co.
has levied several attachments upon the receipts of C.
H. Smith's Uncle Tom's Cabin co. Mr. Smith was
manager of Rooms to Rent co., in which Mr. Beers hadengagement some four years ago. He claims \$500 back
salary. Writs are being served on every performance.

Frank Mayo and his fine co. gave their usual excel-lent performance of Nordeck 18th to best house of the season, except The Mikado. McIntyre and Heath's-Minstrels, April 1. Aphrodite, 6th.

season, except The Mikado, McIstyre and Heath's-Minstrels, April 1 New Britain.

Grand Opera House (W. W. Hanna, manager): T. P.-W. Minstrels packed the house \$500 worth 15th. Frank Mayo, in Nordeck, came 17th a second time. Large house. Without exception the best play and co. We have had this season. Seabrooke Comedyco. in Our-Goblins was booked for 18th, 19th and 20th. First night, by distributing tickets gratuitously on the streets, succeeded in raising quite a house; second night: could not give them away, and following morning the Goblins spread their wings and silently flew away.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): Thatcher, Primrose and West's Minstrels gave their usual very amusing entertainment 17th. The non-appearance of some of the people advertised caused a great deal of criticism. Ada Gray and co. gave East Eynne 18th. Miss Gray in the title role was well received by a light but appreciative audience. The Hungarian Gypsy Band, 19th; poor house. The Pavements of Paris co. did not appear soth, to the disappointment of a large audience.

NORWICH.

Breed Hall: Frank Mayor played Nordteck 18th, for

Breed Hall: Frank Mayo played Nordeck 15th, for the first time here. Only a moderate business was done, but both play and co. made a big hit. Thatcher, Primrose and West's Minstrels soth, had an overflowing house the largest of the season and gave the best of satisfaction.

WINSTED.

Opera House (J. E. Spaulding, manager): May Cody co, week of 15th. Bottom prices: business light; acting fair. May Cody and W. J. Garrison were the favorites-

fair. May Cody and W. J. Garrison were the favorites.

NEW LONDON.

Lawrence Opera House (T. H. Delevan, manager):
Frank Mayo and an excellent co. appeared in Nordeck to a small but highly satisfied audience rich. Thatcher Primrose and West's Minsterle gave a farst-class entertainment to standing-room only 19th. Barry and Fav. in Irish Aristocracy to good business, 20th.

New London Opera House (J. A. Wilkinson, manager): Ethel Tucker co. closed a week's engagement.

noth, to fair business. Elliott Barnes' Dramatic co. sed,

#### DELAWARE.

#### DISTRICT OF COLUMBIA.

WASHINGTON.

igh's Opera House (J. W. Aibaugh, manager):

was as amusing as ever in Mam'zelle. Business

erable I am sorry to say. Barrett opens in Richelowed by Hernani, etc. Lydia Thompson next

lieu, followed by Hernani, etc. Lydia Thompson next week.

New National (W. H. Rapley, manager): Emma Abbett to fine houses. The Mikado was substituted for the other operas after first performance. Thursday night the President and his party occupied a box. Miss Abbett sans, "Andle Lang Syne," in response to encore. The Abbett Mikado is the best we have had. Trovatore with Laura Bellini as Leonora, closed the engagement. The Elks' benefit. Thursday afternoon, was a grand success. House packed. Direy, Mackey, Emma Abbett, Aimee, Annie Louise Powell, Hoey, Little Tycoon co., Pructte and others, gave a pleasing programme. Performance began at twelve and ended a little after five. Gross rece'pts over \$3,100. This week, We, Us & Co.; Next, Storm Beaten.

Herzogs: This week the Edith Sinclair co., in Box of Cash.

Cash.
Harris' Bijou: This week Laura Dainty in A Mountain Pink. Next, The World.
Dime Museum: The Leonzo Brothers this week.
Items: W. W. Rayley, of the National, and his wife have gone to Florida for the latter's health.—Arthur Chase's handsome face was a welcome sight last week. He was here looking after Mr. Barrett's interests.

#### FLORIDA.

Park Theatre (A. B. Campbell, manager): The charming little Lotta 17th and 18th in Mile. Nitouche and Musette, to crowded house despite inclement weather and the Lenten season. The audiences were exceedingly well pleased. The receipts of the two performances were \$1,649. Boston Star Concert co.'s date has been changed to 55th and 56th.

#### GEORGIA.

Academy of Music (H. Home, manager): Lotta, the irreastible, with able support, presented Mile. Nitouche 16th. Notwithstanding Leat and advanced prices, the house was filled. Everybody charmed. Charles C. Maubury, in The Wages of Sin, met with a hearty welcome 18th. Eleanor Carey as Ruth won frequent applause.

plause.

Item: Jake Tannenbaum has been managing Lotta during her Southern tour. He reports business as immense everywhere, and asks to be remembered to The Mirgon. Lotta says that she is "charmed with her Southern trip," during which ahe has been the recipient of many flattering attentions.

AMERICUS.

Grover's Opera House (G. M. Grover, proprietor):
Milton Nobles in Interviews, 18th, to very moderate
business. It being Lent, hurt attendance. Performance was good throughout.

ATHENS.

Deupree Opera House (H. L. Cranford, manager):
Bair J's Minutrels 16th; the best performance of kind
we have had in years.

Bair 1's Minstrels 16th; the best performance of kind we have had in years.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Lotta in Nitouche 19th and Musette at matinee 20th, to large houses. This was Lotta's first appearance here in several years, and she was well received, despite the high prices. Blanche Curtisre in Only a Farmer's Daughter 22d, to fair business. Wages of Sin co. 24th, 25th.

New Masonic Theatre (S. H. Cohen, manager): Lotta presented Nitouche, 15th, to a very large audidience; but regret was universally expressed that she did not give us a play that had less of Frenchy suggestiveness. She was irresistibly funny, but one rather longed for the quaint humor and pathos of Little Nell or the sparkling wit of Musette. Wages of Sin, 19th, to an audience that made up in enthusiasm what it lacked in numbers. It is to be regretted that the co, arrived here during Lent, for the drama is the strongest produced here in years, and Mr. Maubury and Eleanor Carey are artists of the highest order. They are well supported.

aupported.

ATLANTA.

DeGive's Opera House (L. DeGive, proprietor):
Mme, Frye Concert co, to a fair house 15th; benefit of a charitable institution. Wages of Sin to remunerative business 17th and 18th, with Thursday matinee. The co. is a strong one and deserved full houses. Michael Strongoff co., soth, with matinee, gave a pleasing performance to well-filled houses.

## ILLINOIS.

PEORIA.

Grand (Lem H. Wiley, manager): Pyke's Opera co. presented The Beggar Student to large audiences 15th and 16th. It is an excellent co. and gave great satisfaction 19th. Emmet as Fritz in Ireland 19th, to very large audience. Maggie Mitchell, as Maggie the Midget, 19th, to one of her usual good audiences. The J. B. Polk co. in Mixed Pickles, 22d and 23d, to fair audiences.

Pole co. in Mixed Pickies, 27d and 3,0, dences.
Squibs: The Pyke Opera co. have lost their mascotte, for they have been having considerable trouble of late. Their baggage was levied on here for debt. The proprietor of the National Hotel loaned \$155, which let them out. It was a kind act of Mr. Murtagh's in so doing and should not be forgotten.—Matt Leland, representing the Wallace Allied shows was in the city 19th. He wishes to be remembered to THE MIRROR.—The menagerie wintered at Peru, Ind.

ROCKFORU.

Opera House (C. C. Jones, manager); Maggie Mitchell appeared to a good-sized house as Fanchon the 3th. The performance was well received and elicited much applause. M. B. Curtis 31st.

OTTAWA.
Sherwood's Opera House (F. A. Sherwood, manager):
Maude Atkinson come 15th for the week and drew fair
houses. Miss Atkinson is a clever actress. Her support (headed by A. J. Mackley) is fair.

Grand Opera House (Leslie Davis, manager): Bennet and Moulton Opera co., opening 15th, played a successful week's engagement. Mae Bruce was indisposed the first of the week, and Louise Elssing the latter part took temporary leave on account of illness of friends at Indianapolis.

## INDIANA.

INDIANA.

FORT WAYNE.

Masonic Temple (J. H. Simonson, manager): An \*n-thusiastic reception greeted the appearance of Salabury's Troubadors in Tom, Dick and Harry 18th. Nellie McHenry and Mate Salabury were always favorites in Fort Wayne, and as they have not been seen here for two or three years, their admirers turned out in full force. W. S Dabail was heartily applauded for his song "All The World's a Stage." Devil's Auction 13th, and gave mediocre satisfaction. Week of 2sd, The Naiad Queen, which has been in rehearsal for two months, will be put on. It promises to be a great theatrical event, as 450 people appear on the stage and several car-loads of scenery.

Academy of Music (Brady and Garwood, managers): The past week has been one of tragedy, and a very disastrous one, too. The first three nights Edward Wodiska took in about enough money at the box-office to pay for his paper, and James Owen O'Coner, although a better exponent of Shakespeare's plays, fared but little better. Next week Benton's Silver Spur. Items: C. H. Yale, manager of the Devil's Action, used to manage the Bijou Theatre here. He met many old friends.—The employes of the Metropolitan Theatre presented the proprietor, T. F. Mack, with a gold-headed cane. He was taken by surprise and could hardly express his thanks. Wine flowed freely a short time afterward.

TERRE HAUTE.

Naylor's Opera House (Wilson Naylor, manager):
Salvini, with an excellent co., played The Outlaw in
splendid style, 16th, to an audience that was a discredit
to our city, it being one of the lightest of the season.
The Chicago Home Minstrel co. gave a commendable
and neat performance 17th. Owing to a slight misunderstanding the audience was rather light. Fritz Emmet
25th. Kersands' Minstrels sôth and 27th.

A Swell Affair: John R. Rogers' new play, A Swell
Affair, received its initial production, 18th. before a
crowded house, the elite of the city being present in ful
force. The piece, which scored a grand success, was
finely mounted, the scenery and costumes being perfect
in all details. Unlike most farcical comedies of the present
day, A Swell Affair has a very plausable and well conceived slot, it being a satire on the military. The dialogue is bright and witty and free of "chestnuts."

Oliver Opera House (J. and J. D. Oliver, managers):
Siberia, 15th and 16th. Warmly praised by the local
press, heartily supported by the public, and pronounced
by many as, on the whole, the most satisfactory attraction of the sesson. Alice Harrison, in Hot Water, 27th;
Salsbury's Troubsdours April 2 and 6.
Comment: The Minnon's timely article on "Dress-

re, an with hot and coin and with an elevator by what is a profession, of course, highly appreciate so important a feature of this new dramatic temple, and without a feature of this new dramatic temple, and without a feature of this new dramatic temple, and without a feature of this new dramatic temple, and without a feature of this new dramatic temple, and witnessed an abridged profession of Richard III. by the Columbians. The object of the columbians of Richard III. by the Columbians. The object of the columbians of Richard III. by the Columbians. The object of Richard III. by the Columbians. The object of Richard III. by the Columbians of Richard III. by the Columbians. The object of Richard III. by the Columbians. The object of Richard III. by the Columbians. The object of Richard III. by the Columbians of Richard III. by the Columbians. The object of Richard III. by the Columbians in the object of Richard III. by the Columbians in the object of Richard III. by the Columbians in the object of Richard III. by the Columbians in the object of Richard III. by the Columbians in the object of Richard III. by the Columbians in the object of Richard III. by the Columbians in the object of Richard III. by the Columbians in the object of Richard III.

Phillips' Opera House (Dobbins Brothers, managers). The Chicago Minstrels from Haverly's Theatre appeared, 19th, to a good audience.

Opera House (T. J. Groves, manager): Salvini in The Outlaw, 15th, to a fair-sized audience. A better pleased audience never left the house. Denier's Humpty-Dumpty to a jammed house 17th, Well pleased audience. J. K. Emmet 25th.

Dolan's New Opera House (William Dolan, manager): W. J. Florence and wife in Mighty Dollar soth. Large and fashionable audience. Alice Harrison in Hot Water

Grand Opera Hous. (B. F. Caldwell, manager):
Annie Pixley presented M'liss to a fair house 18th. She
was as charming as ever. W. J. Florence and wife entertained a good house, 19th, in their new play, Our
Governor. They were supported by an excellent co.
The Governor's preposterous stories in regard to himself grow tiresome long before the ending of the play.
This week the Bennett and Moulton Opera co. in a
varied repertoire.

WABASH.

Harter's Opera House (Alfred J. Harter, manager):
The Mikado was presented by a home company, 17th
and 18th, in a manner deserving of the highest praise,
being the best thing of the kind ever given in this city.
The rich costumes were gotten in Chicago, and added
much to the success.

#### IOWA.

Opera House (J. N. Coldren, manager): M. B. Curtis in Spot Cash, 17th. A good entertainment, but small house. Would have had a better house, but advance prices didn't take after the co. advertising in Burlington papers to appear there at reduced prices.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor):
The Silver King co. 17th, to a crowded house. The
performance gave complete satisfaction.

Corrange gave complete satisfaction.

KEOKUK.

Opera House: J. K. Emmet came 17th to good business. General satisfaction. Fiske's Opera co. in Millocker's pleasing opera, The Beggar Student, 18th, to a large and fashionable audience. Louise Manfred and Alice Butler at once captured the house and were given numerous encores. Co. unusually strong and everybody well pleased.

body well pleased.

CEDAR RAPIDS.

Opera House (Noxon, Albert and Toomey, managers):
M. B. Cürris in Sam'l of Posen entertained a good house 16th. The Felix A. Vincent comb. 18th, 19th, soth, appearing in Miss Multon, Inshavogue and a double programme, The Serious Family and The Bonnie Housewife. Miss Multon served to display to advantage the superior emotional talent of Mrs. Eva Vincent, Felix Vincent shone in Inshavogue as Bryan McGuire. The Vincents are talented people, and have fair support.

DES MOINES.

Foster's Opera House (William Foster, manager): On the 1sth and 13th Rentfrow's Jolly Pathfinders gave two excellent performances of Scraps and C. O. D., in which Master Frankie Jones, a little fellow eleven years old, did himself credit in the parts of a little girl. The Silver King was presented 18th and 19th in an excellent manner by Frank Bangs and co. Two large and refined audiences.

audiences.

Lewis Opera House: Dick Gorman's Dramatic co. has played to good business the past two weeks. This week the Ransone Dramatic co. Note: THE MIRROR is on sale at Oxford Drug Store, Abora House News Depot and Kirkwood House News Depot.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager):
The Beggar Student was sung by Pyke's Opera co. before a full house 17th. Louise Manfred and C. M. Pyke do the leading business and are supported by a co. of average merit. Maggie Mitchell in Fanchon, 18th, chirped as cheerily as ever to a houseful of her admirers. Spot Cash, with M. B. Curtis as the festive Hebrew, attracted a large audience soth.

Opera House (Duncan and Waller, managera Maggie Mitchell in The Midget, 16th, to a crowde house. Miss Mitchell has lost none of her charm since her last visit here.

## KANSAS.

Crawford's Opera House (L. M. Crawford, manager):
Jeffreys Lewis in Forget-Me-Nct and Diplomacy, 11th
and 12th. The support was astisfactory. Star and
plays too well known to need comment. Owing to the
horribly bad weather and the condition of our streets,
which were ankle deep in mud, the attendance was not
as large as it should have been; but those who ventured
out (and there were a goodly number) were amply repaid for their trouble.

Library Hall: A new departure at this place was the
engagement of the Till Family Concert co., who gave a
very novel and pleasing entertailment from first to
last. Their rock harmonica.

very novel and pleasing entertainment from first to last. Their rock harmonicon, an instrument like a sylonbone, with the bars of granite or black hornblende, was the first of the kind ever seen or heard here. It gave forth very sweet musical sounds from its inner crystallization. The Ocarina trie was also a novelty and worthy of note. In fact, the whole entertainment was a really pleasing one.

FORT SCOTT.

was a really pleasing one.

FORT SCOTT.

Opera House (W. P. Patterson, manager); Joseph Proctor as Virginius and Nick of the Woods drew light houses 17th and 18th. The audiences seemed fairly well pleased. Mme. Fry's Concert co. 30th.

GARDEN CITY.

Rink Opera House (W. J. Burgess, manager): The Little Nugget co. have just closed a very successful engagement of three nights.

## KENTUCKY.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T., Macauley, proprietor): The Florences, after an absence of eight years, played a successful engagement of four nights, appearing in The Mighty Dollar, Dombey and Son and The Governor. They were warmly welcomed by old friends and made many new ones. Friday and Saturday nights, Salvini in La Monte Civile and Othello. Strange to say, poor business. The influence of the Lenten season, the unpopularity of polygiot performances and the increased prices of admission must be the explanation. Co. good. Young Salvini and Viola Allen presented Romeo and Juliet at the matinee to a fair house. Rhea, a5th.

Masonic Temple Theatre (Whallen and Bourlier, managers): Henry Chanfrau in Kit had a fairly successful week. While the young actor can not hope to equal his father in the part, he gives a very creditable rendering. The scenery good and co. capable. Nashville Colored Students, quite a noted organization, ssd.

Harris' Museum (P. Harris, proprietor): The silvon Sadie Hasson in Nobody's Claim. The usual crowded houses. Myrtle Feros. 2sd.

New Grand Theatre (J. P. Whallen, proprietor): The Silbon Cupid co. drew fair business. The bill offered differed in no particular from the stereotyped specialty entertainment. The Silbons' are excellent gymnasts. Davene Allied Attractions, 2sd.

Items: Henry Burch, of Macauley's orchestre, goes to Europe during the Summer vacation.—The Salvini co. rested here the four nights of the week.—Manager Bourblier, of the Masonic, will spend a part of the Summer in New York booking attractions.—Howard Corency, of the Florence co., is about the worst actor seen here this season. Affected in speech, awkward in action and ridiculous in dress.—Iohn McDonald, frequently styled "Handsome Jack" now playing with Chanfrau, spent several years of his life in Louisville. He may not be the best actor in the world, but a host of friends here wish him well.—Salvini and Viola Allen occupied a box at Macauley's the last night of the Florence engagement.—John E. W

HENDERSON.
Opera House (R. E. Cook, manager
16th to light business; performance fair.

### MAINE.

#### PORTLAND.

Theatre: There's mosey in Aphrodite, and with a good co. it will be a great go. It was given here 16th, by a co. under the management of Charles Atkinson, and drew a good house. The piece is full of catchy songs and bright sayiags, but the pruning knife is needed not only on the dialogue, but on John J. Williams and Eugene O.mand as well. The scenery, columnes and effects were good, but some of the cast were very rocky. Lizzie Evans will probably come again. She dropped in on us 16th and soth with Fogg's Ferry and Florette, and although a stranger we took her in. She is a charming little party, and as Chip fairly took the audience by storm. Steve Corey, as Still Bill, shared the honors with her, and their musical numbers were all encored to the echo. The co, was a good one and the coatumes of Misses Evans and Tucker were were all encored to the echo. The co, was a good one and the coatumes of Misses Evans and Tucker were cho and eleghant. Business was remarkably good considering the fact that this was Miss Evans first visit and Manager Callahan will certainly feel that his talented star created an impression that will make her ever welcome.

It is Said: That there has been a big' ndvance, sale

#### MASSACHUSETTS. FALL RIVER.

a nne piece of work. I., F. and w's Minstrels 16th; fair house and fair performance. Modjeska, 10th, in Donna Diana, had a large and cultured andlence. It was a sparkling comedy well rendered. The star was recalled after every act. Owen Fawcett shared second bonors with Vanderfelt.

recalled after every act. Owen Fawcett shared second bosors with Vanderfelt.

LYNN.

Music Hall (James F. Rock, manager): A concert by the Boston Cadet Band did not draw out a very large house 14th. By special arrangement with the Barry and Fay co., 16th, holders of season tickets in the G. A. R. Fair were entitled to free admission. As a result the house was crowded to the doors with a class of people that were over-appreciative and indulged in immoderate laughter and applause. Stetnools Mithade co., 18th, to a packed house. This was the third appearance of the co. here this season. Pavements of Paris co., 18th, to a fair-sized house. Dalys in Vacation, 20th, to good business.

G. A. R. Coliseum: Margaret Mather in The Honeymoon, 18th, to poor business. It is needless for me to any why Misa Mather did not draw, as I should only repeat what I said last season. The calented lady has a host of admirers here, who regularly visit Boston during her engagements there, and who consider it almost a sacrilege for her to appear at the Coliseum.

Items: Bessie Fairbairn sang at the Sunday night concert 14th. The Pavements of Paris co. one week at Music Hall opened sad at panie praces.

CHELSKA.

Academy of Music (James B. Field, manager): Margaret Mather, supported by an average co., 15th, in Lady of Lyons. Star excellent. John T. Malone appeared with Miss Mather for the first time as Claude. Madison Square co. Young Mrs. Winthroo gave a good performance to fair business 17th. Shipped by the Light of the Moon 27th. Alone in London 20th.

NORTHAMPTON.

Opera House (George S. Whitbeck, manager): Redmund-Barry in Merchant of Venice, 15th, to a good house. Frank Mayo in Nordeck, soth, to a packed house.

Academy of Music (William H. Lawrence, manager);
Mclatyre and Heath's Minstrels played to a small house Friday evening, owing to a severe Northeast storm. They are undoubtedly the best minstrels that have been here this season, and should they come again would be well received. Stetson's Mikado co. played to large houses Saturday afternoon and evening. F. P. Blair's Ko-Ko is exceedingly popular in Pittsheld.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Hi Henry's

NEWBURYPORT.

City Hall (George H. Stevene, agent): Hi Henry's Minstrels, under G. A. R. management, 15th, to a large business. The performance was poor compared with that given by the co. last year. Lennox's Hoop of Gold co., under the same management, 15th, to very poor business. Owing to the illness of the advance agent, the city was billed only one day ahead. The co. gave good satisfaction.

good satisfaction.

NORTH ATTLEBORO.

Wamsutta Opera House (H. B. Davenport, manager):
Pavements of Paris co. 19th to the poorest house of the
season. Not a very good co.; scenic effects rather
slim. Stetson's Mikado, with matinee, 19th.

HAVERHILL.

Academy of Music (Tames F. West, manager): Young
Mrs. Winthrop was presented 16th by a good co. to a
fair house. Bessic Cameron deserves a word of praise
for her fine work. Margaret Mather, with fine support,
presented Lady of Lyons 19th to a house packed to the
doors. An artistic performance. Alone in London,
April 5.

Music Hall (A. B. White, proprietor): Pavements of aris was presented by a much reduced co. 6th to a small house. Co. composed of anne poople; advectised eventeen. The play was unsurerifully cut, to less than ight access being omitted. The co. closs seaton in few York syth. The Mikado, 5th; Margaret Mather, spril so,

Music Hall (W. D. Bradstreet, manager); second representation in this city of The Milado riven 17th to a very large house. This co. is the se hat appeared here earlier in the second, and a finish arformance was given. It is with pleasure the could refer to J. W. Herbert, whose Ko-Ko

## MINNESOTA.

Grand Opera House (L. N. Scott, Daff's Comic Opera co, presenting toth, vith, and matines. A strong giving the fasest and most perfect popera we have yet seen or heard. The cintive and lenges with a very complimentary reception. Mr a host of admiring friends in St. Paul. beau was a very attractive and charmin Sallie Williams, bright and clever, ful

houses.

Personal: Zelda Seguia is held in high estess by our leading families, and was the recipient of numerous invitations to drive out during her visit.

MISSOURI.

ST. JOSEPH.

Tootle's Opera House (F. F. Schrader, manager):
Jeffreya Lewis to light business 17th. Miss Lewis was
not known here, but she left as impression behind that
will be of benefit to her. Her Stephanie de Mohrivart
in Forget-Me-Not was by many pronounced the finest
acting that has ever been presented on our stage. I do
not remember ever to have seen anything that pleased
me more. Miss Lewis displayed the lights and shades
of the character admirably and held her audience in
admiration. Shadows of a great City, 17th and 16th, to
large and delighted houses. This melodrama took better than any play of its class that has been here in a
long time. The Biddy Ronan of Annie Ward Tiffany
was splendidly done, and Edna Carey was very good.
Rest of co. efficient, although the Abs Nathans of William Cullington might be improved upon. Patti Rosa,
16th, 17th, Mixed Pickles, 30th, 18tt, Mexican Typical
Orchestra, April 2, 2; W. J. Scanlan, 17t, Joseph Proctor, 16th, 18th, 18th,

during the season we in Mixed Pickies. large. Nell Burgess last balf of the week water County of the week.

YORK, - - MARCH 27, 1886.

The New York Mirror has the Larges Dramatic Circulation in America,

MIRROR LETTER-LIST.

## What's in a Name?

Not much, as names go now-a-days. ly when we saw that a certain could form some idea of what that thing res likely to be. If a musical piece was an opera, we were pretty sure that aid be a well-planned and thoroughly osition in which all the ested composition in which all the ue sequence of key and the harmonic titled a tragedy, we knew beforehand that the upshot of the story would be death to or more of the personages represented. If a drama, we foresaw that the incidents would be highly colored and the charac-ters partake of a somewhat exaggerated type. But now all is changed We have ly-drama, farce-comedy, opera which s akin to burlesque, and burlesque which sin germane to pantomime. The st variety show hall in a village is idly denominated Opera 'House or of Music, although the only muile to be heard therein be negro melodies and Dutch yodels. A singing soubrette on in a wardrobe which she in a pill-box, and who can at most arble in a ventriloquial chirp some topitty of the day, is styled a prima don-The band is grandly called orchestra. rchestra is properly the place where nd is seated. A clown of the most ed rudeness is billed as a comeof the leader is honored by the title of musical director. The is now a scenic artist; the se engineer, though what he y. Like the old time which it is not.

a lady means the distributor of bread, the head of the domestic department. A girl may be ladylike, id est dignified, yet gentle, in her manners and deportment; but she cannot be truly a lady till she is at the top of the table as the house mistress. The roughest boor is called gentleman if he wear a good coat and do not wipe his nose on the sleeve thereof, and yet no one can be rightly named gentleman if he be not gentle, kind and considerate. Thus all our nomenclature is mixed up till we cannot tell t'other from which, and are forced to conclude that names are but vague shadows of the things named.

#### Systematize the Free-List.

The question of free tickets is one that nas many perplexing features for managers, and none is more so than the demands made by people connected with newspapers. It is a fact that nearly every reporter, copy-reader, clerk and office-boy in every daily paper office in this city is liberally partaking of the hospitality extended to the press during the season-Managers, for fear of being deemed discourteous or because there lurks in their bosoms a suspicion of possible wrath to come, usually honor the demands made upon them from whatever source they come. They should combine to put an end to the nuisance. Editors, dramatic critics and publishers abhor its prevalence. but they are powerless to control it. No requests for seats should be gratified save those that come through the legitimate avenue of the dramatic editor, the editorin-chief or the managing editor. Managers should promptly report to either of these officials the names of the understrappers who without authority apply for favors, Newspapers should adopt the system of printed blanks, to be filled out by those so empowered, for presentation at the boxoffices whenever tickets, other than those always sent for first-nights, are desired. It is true that the theatres receive far more value in the courtesies extended to them by the press than the present wholesale rush for "complimentaries" costs. But that is not the point at issue. The question is whether the present utterly loose method shall continue in vogue or the demand for free tickets be contracted within the proper limits. THE MIRROR is heartily in favor of the latter alternative.

## No Triflers Need Apply.

The number of stage-struck young women seems to be steadily on the increase. THE MIRROR is in constant receipt of letters from this numerous class soliciting advice as to the best and speediest method of "getting on" the stage. Some say they have money, if that will effect the desired result; some have acted in amateur theatricals and consider this a sufficient qualification for the serious work of the profession; others claim to be animated by a fervid love of the art; many propound utterly ridiculous and senseless questions; but all are confident that the divine spark dulous b to be fanned into a fierce flame-and all want advice. Generally speaking, Punch's famous advice to young folks about to marry is the best that can be prescribed in these cases. We certainly do not counsel girls who have comfortable homes and happy domestic and social relations to leave them for the vicissitudes almost inseparable from a struggle for advancement on the stage; by far the better plan is to remain sensibly among their friends, using private theatricals as a safety-valve whenever the longing for histrionic endeavor disturbs their peace of mind. As for the dreamers, the frivolous cranks and the vain girls with more money than brains, the profession has no use for them or their vague aspirations. There is no need to recapitulate the oft-reiterated hardships, disappointments and stumbling-blocks that beset the path of the ambitious novice. Young women who are obliged to follow some honorable occupation for a living, who have satisfactorily demonstrated that they possess the qualities which are essential to achieving at least a respectable and fairly lucrative position in the dramatic field-brave, persevering, intelligant and gifted spirits-these are the sort of recruits of which the stage has need and who will always find a beginning and a place on it. Relatively speaking, the profession offers better inducements both in reputation and remuneration than any other pursuit that is open to womenunless it be the lyric stage. But sound sense and a proof of talent are its primary requirements. Without these the way is not only thorny, but suicidal. On every stage-door and at the portals of every manager's office there should be painted ers so large that those who run may she is not, for read the appropriate legend which so fre-

quently occurs in the matrimonial advertisements-"No triflers need apply."

#### The Economical Double. A well-known manager, who conducts a

theatre in an outlying city, is authority for the statement that nine-tenths of the combinations who play with him resort to the species of theatrical economy known as "doubling" to a lamentable extent. He says that in some organizations as many as four or five minor parts in a play are assigned to one actor, and that the audiences have become so inured to this custom that they have ceased to find fault, but accept it as a matter of course. Few companies exhibit their Proteus in this city, for it is generally understood that our cosmopolitan public will not tolerate the "faking" tricks that are practised upon the road. On the contrary, casts are frequently overhauled and the weak spots strengthened when a metropolitan engagement is to be filled. In this era of dramatic progress the old dictum, "anything is good enough for the road," should surely be superseded by a more praiseworthy motto. Playgoers of the country deserve to be treated precisely like the playgoers of the town. They are as intelligent and as liberal; in fact, it is the smaller towns that bring the largest profits to the profession. In all fairness they are entitled to complete and conscientious representations. Were the New York standard observed by managers and actors when on their travels, they would not now be suffering from the rivalry of the cheap-jack shows and dime museums. The performances in these places are quite on a par with those given by many supposably high-class combinations, and the public, when there is not much artistic choice involved, naturally goes where it can get its amusement at the least outlay. The "doubling" device may save a few dollars in salary and railway fares, but the economy should be confined to other directions-extravagant lithography and printing, for instance.

#### Whip or Warrant.

A morning paper devoted some space one day last week, first to retailing and then denying a scandalous story in which well-known stage-director connected with one of our leading theatres was implicated in an unsavory manner. The published charge was but one of many that have been privately circulated among the members of the profession For months before the article appeared rumors and reports, which excited indignation wherever they travelled, were rife. It was freely alleged that the director took advantage of his position and power to put gross insults upon applicants for places in the company; annoy the comelier of the young women connected with the theatre by his unpleasant attentions. and persecute in a hundred mean and cowardly ways those that resented his ad-

THE MIRROR has no intention of exposing this man's identity, or of giving pubty to the statements made numerous victims. These are matters for the police court or the horsewhip to punish-not for the columns of a respectable dramatic journal. We have never opened our pages to affairs of this nature, for the simple reason that we question the propriety and the corrective effect of such exposures. The press usually prints them for their spice and pruriency, and an honest attempt to uproot the evil would be a rarity that the public would beyond doubt attribute to a similarly base motive-Therefore it is better for a paper like THE MIRROR to leave these disgraceful developments severely alone. It finds enough that is wholesome, interesting and entertaining to chronicle in the doings of the people of the stage without bringing a dark-lantern to bear on the weak and sinful spots. Without exaggeration, we can say that in pursuing this policy it has done more to exalt and ennoble the calling than any journal in the land.

The lay papers at the present time are filled with the disgusting details of social as well as theatrical scandals, and the task of pandering to and satisfying the public appetite for vulgarity may be confidently entrusted to them with the certainty of its being thoroughly performed. At the same time we advise the ladies who have suffered wrongs like those of which the director above referred to stands accused, to refrain from voluntarily parading them before scandal-hungry readers. If complaint to the manager fails to put an end to annoyances and indignities, sterner measures should be promptly adopted-Those who have legitimate protectors should enlist their services to give the offender the cowhiding he richly merits; or if that time-honored species of retribution be not at hand, the strong arm of the

law should be invoked to mete out righteous punishment or assure freedom from molestation in future. No good woman need be ashamed of the publicity that would in all probability follow either method of maintaining the respect that is due to woman, on or off the stage. The only one to suffer from such notoriety is the rascal whose conduct breeds it.

#### A Contrast.

The recent correspondence between the Harper Brothers and W. S. Gilbert caused many of our newspapers to assail the dramatist with a violence that was more patriotic than just. The Harpers, it will be remembered, sent Mr. Gilbert a cheque for \$50 as a honorarium for their unauthorized republication of his libretti in in this country. Mr. Gilbert construed this act as adding insult to injury, turned the money over to a charitable institution, and wrote the publishers a caustic reply. THE MIRROR has already commended Mr. Gilbert's course and defended him against the charge of snobbishness that was very generally preferred by our excited brethren of the press. We are glad to learn by the reply he has sent to Manager Palmer, who, like the honorable man that he is, voluntarily tendered an offer of fair royalty to the author for Engaged -which has been pirated right and left for several years in this country—that we are not mistaken in our estimate of Mr. Gilbert's character. In this answer he expresses thanks for Mr. Palmer's proposal and his entire satisfaction with it. The manager pays Mr. Gilbert \$140 a week for representing a piece that, were he not governed by a high sense of honor, he could present without compensation. This conduct is in sharp contrast with the Harpers' contemptible tender of consciencemoney. Their attitude toward Mr. Gilbert is as unenviable as Mr. Palmer's is praiseworthy. Without permission they published the books of the Gilbert and Sullivan operas and then insulted the writer and proprietor-for such he is, although his rights in the present lawless state of our international literary commerce are not recognized or protectedby sending him a miserable pittance to soften the injuries they inflicted. Much better had the Harpers pursued their legalized piracy without making this shameful exhibition of mock integrity.

Personal.



SPENCER.-Above is a portrait of Lillian Spencer, which by no means does justice to her pretty and intellectual face. Miss Spencer shortly takes the road with Anselm

PLYMPTON.—Eben Plympton leaves for England on April 14.

DREW.-Mrs. John Drew proposes to make professional tour next se

ALDRICH.—Louis Aldrich contemplates trip to Europe in the latter part of April.

LEWIS.-Mrs. James Lewis will leave for

England on the America on April 14.

HAWORTH. — Joseph Haworth will play Cheviot Hill in Engaged in Chicago next week. Pounds.—Courtice Pounds will give a mati-ee concert at Chickering Hall on Monday, April 5.

THOMPSON. - Mr. and Mrs. Lysander Thompson have become the parents of a ouncing boy-their first.

DOLARO.-Mme. Selina Dolaro, who has been dangerously ill, is now convalescent, but she is not yet able to be up.

LEWIS.-Catherine Lewis is reported as meeting with success everywhere as substitute for Kate Claxton in Called Back.

Moss.-Theodore Moss, who has been co fined to his bed the past week with an attack of gout, was able to be out yesterday. OLCOTT.-Lillian Olcott has selected Pyg-

malion and Galatea for the play in which she will make her debut in this city in May. BIGGAR.—The citizens of Winnipeg have

given Laura Biggar a benefit to get out of town. Miss Biggar was one of W. H. Lytell's

HOWARD.-Bronson Howard will lecture to morrow (Friday) evening before the Har-vard College Dramatic Club on "The Story of a Play."

Aronson.—Rudolph Aronson still bears traces of his recent serious illness, but he is able to attend to his regular managerial duties

EVANS.—Lizzie Evans continues to meet with a hearty reception in New England. Miss Evans will be the Easter week attraction in Halifax, N. S.

BAWKS.—It is said that Maud Banks, day or of the General, will be in Fred. War apport next season.

Support next season.

DARRELL.—Frederick Darrell has been appointed stage manager for Lydia Thompson by Miles and Barton.

GLOVER—James M. Glover, who put on Jack-in-the Box here, writes from Hull, England, that Fanny Leslie is still doing a large business on the road.

IRVING.—It is stated that Henry Irving's eldest son, who has been quite successful in amateur performances, will shortly go upon the professional stage.

PAULDING.—Frederick Paulding is not yet able to come down town from his home in Haslem, but he is progressing favorably under

KIRALFY.—Mrs. Rosa Kiralfy, mother of the Kiralfy Brothers, died at the residence of one of her married daughters in this city last week. Her age was sixty-four.

ROBE.—Annie Robe is constantly adding to her reputation by careful and intelligent work. She has scored another success as Mrs. Honeyton in A Happy Pair at Wallack's.

RIAL.—Louise Rial, who has just closed her regular season, has been especially engaged by Harry Lacy for the rest of this season to play Edith Graham in The Planter's Wife. WILLETT.—This young lady is handicapped by the given name "Mittens." She ought to

discard it for something that would give a clue to her sex without the prefix "Miss." So!—Gus Williams avers that the alleged Cowboy Pianist played for him on circuit in

Texas some three or four years ago, and at that time could read music like a book. SEARLE.—Cyril Searle is down in Texas for his health. He is afflicted with a throat trouble. Last Monday night San Antonio ama-teurs assisted him at a performance of Sweet-

Modjeska.—A new private car has just been built for Mme. Modjeska. It is called the "David Garrick," and contains a piano and a library. Its numerons apartments are ele-gantly fitted up.

LOVELY!-This is the delighted expression of a number of prominent ladies in the profes-sion when they have occasion to refer to the effects of the Pulchra Americana Cosmetics for the profession.

LONGWORTH.-D. G. Longworth is a very versatile and clever assistant to Tony Hart in The Toy Pistol. He has, during the run of the piece at the Comedy, played as many as nine "bits" in the piece.

SANDERSON, -About a week ago Harry Sanderson was the recipient of a life-size photograph of himself in a gold frame from the Lou-isville lodge of Elks. The companion picture hangs in the lodge room.

JEFFRIES.-Minnie Jeffries, although her voice is soprano and she is slight of figure, has sung every female role in The Mikado. When called upon to play Katisha she exclaimed: "Oh, cast me for Ko-Ko next and let me die!"

Rows.-George Fawcett Rowe periodically comes to the fore with an experimental play.
The latest is Japanese in scene and characters.
It is called The Lily of Yeddo and it will be produced on April 29 at the Criterion Theatre, Brooklyn.

ROBERTSON.-Dr. T. S. Robertson, who has the largest practice among professionals of any physician in this country, will spend his vacation abroad. He has arranged to sail by the Germanic in June. He will make an extensive Continental trip.

LEE.—Amy Lee has been suffering from congestion of the vocal chords during the past week, but she managed to play in every per-formance of The Leather Patch. The trou-ble, however, is yielding to medical treatment

MOORE.-Adelaide Moore denies the statement published last week that she is married to a prominent man in Brooklyn. Miss Moore opened to a good house in Erie, Pa., on Tuesday night. A dispatch received yesterday states that she made a hit.

TANNEHILL —Mrs. Frank Tannehill is just recovering from an attack of pneumonia. She is in Adelaide Moore's company, and during ast week at the Criterion Theatre. Brookly she bravely struggled through her work, although suffering intensely.

Pomeroy's relatives and friends attended her Pomeroy's relatives and friends attended her performance of Hamlet at the Jersey City Academy of Music on Saturday night. Among the audience were Miss Pomeroy's father, aged seventy-six, and two brothers.

REED. - Roland Reed joins Templeton's Mikado company on May 3 to play his original part of Ko-Ko. Mr. Reed will have a snug salary for the Summer—that is to say, in the hundreds—but not in keeping with the exaggerated reports going the rounds. His picture appears on our first page this week.

KNIGHT.-George S. Knight says he is doing a large business everywhere this season with Over the Garden Wall. There are many requests from managers to revive Baron Ru-dolph, and he will consequently put it up occa-sionally next season. The first act is to be rewritten and the piece generally overhauled and improved.

SCHWAB.—F. A. Schwab, the musical critic of the New York Times, has authorized his attorneys to discontinue his suit for libel against Emma Nevada. Schwab has evidently become convinced, by the answer to his complaint, in-terposed by Emma Nevada, that she never ut-tered the declarations which were printed in the New York World on June 3 concerning

HOLLINGSWORTH.—A recent fashionable event in San Antonio, Texas, was the dramatic debut of Lillie Hollingsworth, a native of that city. Miss Hollingsworth, a native of that city. Miss Hollingsworth appeared as Parthenia in Ingomar, assisted by amateurs from Austin. The young lady developed marked histrionic ability, and has decided to adopt the stage as a profession. She will come to New York to study.

WARREN.—Since George Learock's resignation from Rhea's company, Edward Warren has been playing Henri Sartorys in Frou-Frou. Mr. Warren has been so successful with Rhea that the lady has offered him a reengagement. He desires to play only light or eccentric comedy next season.

WHEATLEIGH. — Charles Wheatleigh has been doing a vast deal of hard and effective work with Mr. Bidwell's stock company in New Orleans. Mr. Wheatleigh is one of the few remaining actors of the old school who is able to play a great diversity of characters in a brief period and always with artistic finish.



In Ushering
Mend him who can! The ladies call him, sweet

—Love's Labor's Love

Paul Potter seems to be making a go of Town Topics. But in order to create a demand for the paper he is sacrificing manliness and outraging decency. It may be a clever thing to print prurient paragraphs in relation to the disgusting side of the Dilke scandal, and to give forth vile and scandalous insinutes to the discount of the print of the ations concerning some of our prominent society women; but there are a good many people who differ from Mr. Potter, and ho differ from Mr. Potter, and who object to ablished filth however brightly it may be in the civilized world, a number of talented men have found it more or less profitable to prostitute their brains in establishing devoted to this species of reading They have their spies at every keyhole and in every bed chamber; they scent out every domestic stench; they respect not the rights of character; they violate the most cred confidences, and they consider the repuautions of women, not to speak of men, as legitimate objects of destruction. Usually their attacks are veiled just enough to escape punishment, but occasionally—as in the case of the editor of the World, who was given a period for repentance in jail-they neglect this precaution and are brought up with a round turn. Town Topics has begun a blackguard and cowardly career in imitation of the dis-graceful London sheets. It is a pity, for Potter is a writer of ability, who should find worther employment for his skilful pen. There is surely a wide field in this city for a clean as well as cleverly edited society journal.

Edwin Booth's friends are surprised at his determination to play through the entire com-ing season and journey extensively the while without rest or intermission. His well-known aversion to travel and his expressed inability to endure the fatigue render the scheme all the sured an enormous certainty from Barrett, who, it is said, is using Booth as a lever to en-hance his personal terms, but even that induce-ment fails to explain his consent to undertake a most arduous and wearisome trip. I am told that a Wisconsin manager, in order that his theatre shall enjoy the prestige of a Booth engagement, has offered to play him for nothing, and give Barrett ten per cent, above his usual share into the bargain. Barrett will find Booth useful in holstaring up his arm had a mention of the state of the Booth useful in bolstering up his own business pretty nearly everywhere. A prominent manager is my authority for the statement that the latter has given Wall street matters his attention this Winter. Possibly this may ac-

with the perplexing query: "Is Kyrle Bellew the ninny that he looks to be?" The question was suggested by the attitudes Mr. Wallack's leading man was striking in the manager's box. His long hair—which is as inseparable from his nonplexity as Security (new his security). is popularity as Sampson's from his strength was curled and brushed with scrupulous exactness; one arm was akimbo, while through opera glass he surveyed some giggling and thly delighted chits of school-girls opposite, and those inevitable and conspicuous seals dangled from his fob. Affectation and insipidity were written all over the man, and his pal-lid, self-satisfied face and studied posture belew's immediate predecessors came into my mind-Montague, the polished, handsome and ming gentleman; Tearle, the frank, hearty and manly jeune premier—what a differ-ence! I could not answer affirmatively my critical friend's very natural question, but I agreed with him perfectly as to what Mr. Wallack's present leading man appears to be.

I am at a loss to understand the apathy which some professionals show in regard to the prosperity and usefulness of the Actors' Fund. Let an individual announce that he is going to take a benefit and these actors will fly to his assistance, but they hem and haw over a similar request to play for the Fund, as if it were not an institution charged with the real charitable work of the guild and as though it had not a just claim upon their services. Mr. Poole intended giving a benefit performance shortly at Niblo's, but he met with so many discouragements that he concluded to give up the idea, for the present at least. Prominent among those who flatly declined to take part was William Carleton. I do not imagine that Mr. Carleton's name would have drawn much money to the house—it certainly didn't when money to the house—it certainly didn't when he and his company filled an engagement at the Fourteenth Street Theatre—all the same churlish and uncompromising refusal who are ill or in other dire tress may suffer, starve or go hang them-res for aught he cares.

speaking of the Fund reminds me to say it the Bureau of Registration, which was sugurated last Summer, will be brought to a the of completeness by the time managers ready to make their engagements for next the same of the

medium during the 'twixt-season period of preparation. The dramatic agencies, whose abuses THE MIRROR very effectually exposed last year, have had a dull time of it since the wrongs that they bred were dragged to light. I trust that the system will continue to decline, for it is opposed to the sound and above-board business principles which should prevail in all the dealings of managers and actors.

Dion Boucicault in The Jilt and Lester Wallack in Home are at present illustrating a successful process of rejuvenation. Boucicault does not look to be over thirty at the most as Myles O'Hara, while Wallack as Colonel White certainly does not seem five years older. Both are old men in the ordinary acceptation, and yet we have no young actors on the boards today who could appear to better advantage in these characters. How do they do it? is the question one asks. Wigs and dyes and greasepaint are not the sole agents nor the most es-sential in these cases. No, both favorites are fortunate possessors of that rare article, genius. Years cannot whiten or wrinkle that, and so we may count on Boucicault and Wallack play-ing the voung heroes of the drama until the eyeglass of the one and the mellifluous brogue eyeglass of the one and the me of the other disappear forever.

Captain Thompson's libretto for Pepita has received a great number of hard knocks from the newspapers. While I admire this versatile man's talents, I must agree with the others that in this essay he has scored an undeniable failure. His text would be better suited for an extravagant burlesque than a comic opera, where something better than stupid puns and variety slang is considered desirable. The comedians engaged in the representation say that the piece fell flat because Captain Thomp-son refused to allow them to brighten his dull dialogue with occasional funny lines of their own suggestion. Captain Thompson, on the other hand, attributes the unfavorable reception of his book to the comedians, who, he explains, gagged it almost beyond recognition. There's a slight discrepancy here somewhere.

The libretto of The Gypsy Baron at the Casino, by the way, was translated, but not adapted, by Sydney Rosenfeld. The original book ed, by Sydney Rosenteid. Ine original cook was more stupid than the English version, for that has had more or less fun poked into it by Rosenfeld's elaboration of the part of the Dutch pig-dealer for Francis Wilson. Rosenfeld merely translated the piece—he declined to make an adaptation of it unless he received a royalty on the performances. This arrangement was not agreeable to the management, and so the libretto found its way to the public in the rough, undoctored state.

The lady principal of a fashionable French boarding-school for young ladies on Madison avenue was besieged by some of her pupils to take them to see Judic. The schoolma am was horrified at the idea, but as a compromise she chaperoned them to one of Mme. Greville's she chaperoned them to one of Mme. Greville's lectures. Just to see for herself, she went to one of Judic's performances—The Mascotte, I believe—and was overheard by one of the scholars next day remarking to an assistant that Judic's pronunciation was far better than Mme. Greville's. This terrific admission was instantly communicated to the other pupils, who then in a body demanded to be taken to one of the French artiste's representations during her forthcoming engagement at the Star, urging the request on the ground that, according to their superior's own judgment, such a privilege would furnish certain educational advantages. And so I'm sure it will, for the schoolma'am has consented, and the fair phalanx will witness one of the vaudevilles. I should like to be there to see the delight of the should like to be there to see the delight of the girls and study the effect of Judic's naughty chansonettes on their decorous and unsuspect-

The future of the Fourteenth Street Theatre is a matter of some uncertainty—that is to say) its future management is. Rice's term expires on May I. On that date \$5,000 of the bonus due Mr. Colville from Bartley Campbell is payable. If Campbell is in a position to me with the perplexing query: "Is Kyrle Bellew the plant that he leads to the say its future management is in a position to me with the perplexing query: "Is Kyrle Bellew the perplexi it is not positive that he will keep Rice in the house. It he does not come up to the scratch and the the theatre falls back into Mr. Colville's hands, Rice, in all probability, will have to get out with Evangeline or whatever he may have there. Mr. Tillotson, who went into the place as business manager and to untangle the place as business manager and to untangle the Campbell snarl, is understood to have given up the attempt as a bad job and allied bimself with

> Incivility is rarely met with in theatres save at the hands of some half-fledged underling. The managing editor of an influential daily newspaper sent a polite written request for two seats one day last week to the Star Theatre. The person in the box-office told the messenger to leave the note and the matter would be ger to leave the note and the matter would be attended to. Next day another messenger was despatched for the answer. He was impertinently instructed to tell the managing editor that "if the manager concluded to give the seats they would be mailed, and not to send again for them." That was the last heard of the matter. I know Mr. Theodore Moss does not countenance gross and gratuitous discournot countenance gross and gratuitous discour-tesy and impudence on the part of his em-ployes, whether they are at liberty to give tickets or not, and I suggest that he take the trouble to inquire into this matter and give his luties and the manner in which they should be

> The love-making and embracing inseparable from stage-work is gone through with in the most business-like manner by professionals. They have but to assume a fervor, and many are the tricks resorted to by ingenious actors and actresses to avoid an exchange of powder and actresses to avoid an exchange of powder and grease-paint when kissing is necessary. Few genuine kisses are given behind the foot-lights, not alone because carmined lips are less attractive than the undecorated article, but because osculation when reduced to a matter of

theatre the other afternoon where a number of young men and women of society were struggling with lugubrious results to present an old farce and one of Gilbert's comedies to a crowd of indulgent friends. The business of one piece necessitated a good many osculatory exchanges. These were the only natural passages in the performance. The fair young belles and the gallant voung swells smacked each others' lips with the heartiest enjoyment, and occasionally lingered over the operation as if loth to desist. The spectacle was not an altogether pleasant one, yet the rond mammas and admiring young folks of the amateurs' "set" looked on with entire approval. As there was no acting ability demonstrated by "set" looked on with entire approval. As there was no acting ability demonstrated by the party, I concluded that playing at theatricals largely owes its popularity, in some quarters at least, to the license it gives to the "buds" and their dude friends in this direction. You see the privilege is not confined to the public performance merely—these society actors and actreases make it a point to go through every detail at rehearsais; and just imagine what a lot of kissing can be done during the average period they set apart for preparation!

The exaggeration which generally is brought to bear by the daily press on any incident con cerning a professional received amusing illustration the other day in a New Haven special to the World. It was headed "Clara Morrie" Narrow Escape," and it told how after Clara Morrie had aligned from the recrisions in front Narrow Escape," and it told how after Clara Morris had alighted from her carriage in front of the Opera House a runaway horse dashed down the street and was stopped before he could do any damage. Where the narrow escape came in the reader was left to puzzle out on his own account. on his own account.

Arthur Jules Goodman, an American srtist, painted a portrait of Kathryn Kidder as Ophelia, in the hope of obtaining its admission to the Paris salon. Sara Bernhardt went to see the picture and fell in love with it. She adopted it as the ideal of Ophelia, and in her representation of the role endeavored to realize its pliant, melancholy sweetness. A friend of Miss Kidder, writing to me in this connection, says: "It is said out of the mouths of babes sometimes proceedeth wisdom. No doubt the great French actress saw something in the pose and expression of the girlish Ophelia to study. Certainly on this occasion extremes met."

Dr. Heber Newton not long ago found that a very free-and-easy interpretation of the Thirty-nine Articles of Faith excited discussion and attracted crowds to his house of worship, and now he has discovered another method of filling the pews. Nanki-Poo, divested of his Japanese robes and his almond-eyed make-up, appears every Sunday in the choir and sings religious tunes in that sweet and fascinating voice of his that has set a large number of our young girls mad. He is even a better draw at the Flith avenue church than at the Fifth Avenue Theatre, for they can worship God and Nanki-Poo into the bargain at the former place without playing havec with their pin-money or diminishing their purchases of goodies at Huyler's, the dentists' ally and friend. Dr. Heber Newton not long ago found that

## The Meiningen Company.

Adolph Neuendorff, who has been endeavoring for the past five years to secure the Saxe Meiningen Court company for a tour through this country, has at last succeeded, and his agent in this city showed to a MIRROR reagent in this city showed to a Mirror reporter, the other day, the contract signed by the Duke of Saxe-Meiningen and witnessed by the American Consul. The fact that Mr. Neuendorff beat a number of other managers in securing the company is an open secret. The company, composed of about eighty people, bring all the costumes, stage settings and properties for a repertoire of fully fifty plays. From \$4,000,000 to \$5,000,000 insurance is on the effects. In Europe the company travels with twenty four baggage-cars, and already the agents are negotiating for the construction of four cars each fifty feet long. Their weekly expenses here, it is said, will be about \$18,000. They will leave Europe on Oct. 1, and strong efforts will be made to have

about \$18,000. They will leave Europe on Oct. I, and strong efforts will be made to have the Duke come along. They will open at the Academy of Music, and Julius Cæsar will be the first play produced.

At the Academy the prices for seats will be from \$1 to \$3, or about the same as during Irving's engagement at the Star. They will play there six weeks, going thence to Boston for two weeks, Philadelphia for two weeks, Baltimore and Washington, Cincinnati, Chicago, for four weeks; St. Louis, San Francisco, for from four to six weeks; back to Chicago and then to Brooklyn and New York, euding their season in this city. Already there are applications for seats at the Academy.

## The Minute Men.

In a recent interview with James A. Herne, that manager said to a MIRROR reporter that he was getting along very nicely in his prepar

that manager said to a Mirror reporter that he was getting along very nicely in his preparations for the production of The Minute Men in Philadelphia early in April.

"A drillmaster is daily putting one hundred men through evolutions," said Mr. Herne. "As for the scenery, D. B. Hughes' Battle of Bunker's Hill will be a magnificent production, and will be a revelation in its way. Eaves is hard at work on the costumes, which will be picturesque and at the 'same time historically correct. The cast will be of unusual strength in names of players. I have read the play to them, and they are well pleased with it. The play will be presented at the Chestnut Street Theatre, Philadelphia, on April 5"

Following is the cast of The Minute Men: Sir Frederick Shelton, Colonel of his Majesty's Eighteenth, Henry Talbot; Lieutenant Smollett, of the same, H. M. Pitt; Captain Henry Winslow, retired officer of the old French war, T. J. Herndon; Roanoke, an Indian, C. W. Vandenhoff; Ned Farnsworth, under assumed name of Winthrop, C. G, Craig; Dyke Hampton, M. J. Jordan; Reuben Foxglove, Minute Man, James A. Herne; Morton Hardy, J. C. Walsh; Dorothy Foxglove, Katherine Corcoran; Rachel Winslow, May Wilkes; Ann Campbell, Jennie Reiffarth.

being done. Of course it is a venture taking out a company for a long season in the Spring and Summer; but we all mean business and we've got plenty of the wherewithal back of us. After playing a week on one of the Pennsylvania circuits we reach Miss Spencer's home. Pittsburg, where we are as sure of success as mortal things go. We then take a long jump, with three stops only, to Kansas City, and thence probably the Colorado circuit.

"In May we have a week booked in Chicago and another in St. Louis, and plenty of open time offered us; so that I expect the company will be out until July, if not later. The company engaged includes Emma Loraine, Ida Waterman, May Jacobson, Burr McIntosh, Charles Stanley, Raymond Holmes, David Van Deren, Fred. Hooker, Charles A. Smiley and Samuel Dubois. We expect to rely principally upon Anselma as a production, but shall have at least two other plays in our repertoire, and Mr. Cazauran is under contract to finish a new play for us by June. Miss Spencer is full of enthusiasm and will devote herself heart and soul to make the tour a success. I shall be generally in advance of the company, while Nat Childs will artend to matters with the company."

#### The Actors' Fund.

The Executive Committee favorably considered three applications for relief last week-one from Chicago, one from Philadelphia and one from Hartford, Ct.

There was paid out in rollel last week \$224.85, which includes a funeral in San Fran-cisco.

New members and annual dues paid Richard F. Carroll, Harry C. Todd, R. Ward Mrs. S E. Brigham, W. H. Whedon, March Morlarty, Emily Lytton, Sam E. Ryan, Mm Marah E Ryan, William E. Wennnel, Charle H. Frank, William H. Slavin and Assistant.

Treasurer Column

locumen					
Mr. and I	ire. Fran	L. Fost	<b>10</b> 7		10
Gilbert E.					9 00
F. K. Wa Bertha Li	vingston.		*****	7	1 00
Bertha Li Cincinnat Amount p	i Lodge, previously	No. 5. B.	ed red	1	25 00 201 00

#### Mr. Gardner Sanguine.

"It is not true that Jack-to the Box is cut short its season," said Frank L Gardner a MIRKOR reporter the other day. "Althou we did lose money at the Union Square tre, we made a profit in Philadelphia, week we played almost to the capacity Third Avenue Theatre. The prosp splendid for good business in Brook week, and I am confident that we sha come out ahead on the season, which is

the Theatre, and cut di ble. Carrie Swain's ac-tiways tells with ac aud-tone who are crying nother time before I by. I'm next sea

## Carleton's Tour.

On Monday William T. Carleton returned to town after a five months' tour with his opera company. He was in the test of habit and spirits, and spote cheerfully of the prospects for the rest of the esseon.

"I have had a splendid essent "We played five weeks in San Fra-ing only two operas. Nason and Tr and our receipts were only \$17 less con. At Hooley's Thesity is Cale

coo. At Hooley's Theatre is Chicago, Pope's in St. Louis and Hench's is Cincionati, we played the banner works of the sames. I have lately made arrangements by which I come into possession of the right to play Nance in Boston and the New England States, so that my territory sow covers the antire Union.

"On Monday I begin an engagement in Monday I the Hollis Street Theatre, Roston, for an unlimited season, and from present indications I think the opens will run them for three months. Early in July I shall go to Paris to look after operatic novelties. Mason however, will be my principal open seen associating for which has usen booked up to March.

## Gill's Arcadia.

Rehearsals of William Gill's new burle extravaganza, Arcadia, which is to be pro at the Bijou Opera House on April 5, were begun last week. In speaking of his work the other day to a reporter of THE MIRROR. Mr. Gill said:

"I may be pardoned for feeling a little bit proud of this work, but I really think it is soing to be a success. It is founded—if such a word can be used for the burlesque-on the cause osculation when reduced to a matter of business becomes positively distasteful. The frequent personal contact of people on the stage has often been taken as a text for diapreachers. Surely these parsons—who, according to the reports of synod and conterence investigations and divorce cases with a clerical interest attached, should have a comprehensive that stolen sweets are best, and that kissing in obedience to stage directions and in presence of a thousand eyes is a mere mockery of the real thing. But among the amateurs it is vastly different. I dropped in at an uptown

the instantaneous tress of the magic garden. There will be a court-the time of Queen Elliabeth Sciences, and a representation of School Room of Arcadia. The be put on for a run."

#### Cleverly Caught.

A little over a year ago Forbes, the A little over a year to contain a little town in Eastern Pennsyl quiring about My Pattner printing view to purchasing some of it for theatrical venture. Knowing that I rich was more interested in the dis My Partner printing than unybods Fortes placed the letter in that a hands. Mr. Aldelch replied to the the letter in strong terms, described a would-be play third, etc. A lew-when the My Partner company with Security.

## A Very Profitable !

"It has, indeed. Mr. Scanlar has very popular with all classes, and he ceived much social attention is the very popular with all classes, and he ceived much social attention is the very popular with all classes. He is something marvellous. He is mirable young man to get along with, two years of our business connection never had a difference. The line of oil is sharply drawn, and we never interfice ach other. He is always on deck an for business, and his head has not been by success. Our contract runs for the longer. Shane-na-Lawn is our greating-card, but once in a while we put Irish Minstrel. Our company is strough Minstrel. Our company is strough the plays go more smoothly than expending better than ever. These is one firmly believe, and that is that young is the most popular star on the road a prices.

"By the way," said Mr. Pitro. "Lawn is the most popular star on the road a prices.

ICONTINUED FROM PIFTH PAGE.

on other nights. The Wilbur Opera co. this The Adelphi; May Adams' Chinese Minstrels and loco, drew medium andiences week of 15th. He Hall's Burlesque co., with Milt Barlow added, 15s a return engagement this week. Itsms: Gray and Stephens co. did a good business at Museum last week.—Arizona Joe will burn his powrthis week.

AUBURN.

Academy of Music (E. J. Matson, manager):
ferred Malrini in Lynwood, supported by a good co.,
id a fair bosiness 15th and gave an excellent entertainsent. Harrigan's Tourists, 16th, gave the best of satissection to a large audience. Count and Countess Magrisection to a large audience. Count and Countess Magrisection to a large audience, a few large houses.
Skipped by the Light of the Moon was presented for
he first time here soth by Fowler and Warmington's co.
The co. is good and gave the best of satisfaction to a
save audience.

the first time here with by Fowler and Warmington's co. The co. is good and gave the best of satisfaction to a large audience.

Y. M. C. A. Hall: The Belle Cole Concert co. did a very light business 18th. Co. good.

WATERTOWN.

City Opera House (E. M. Gates, manager): Fowler and Warmington's Stripped by the Light of the Moon co. appeared to standing room 18th. Hox of Cash co. (Edith inclair and Ed. M. Favor) played to poor business 19th and 18th. Co. fair.

PUUGHEEPSIE.
gwood Opera House (E. B. Sweet, manager):
rgess, in Widow Bedott, 17th, to fair business,
, as the Elder, is great. Rainy night. Little's
soft, to full gallery. A scenic treat. Another
ght. William Gillette in Private Secretary 18th.

night. William Universelled and W. & Missirele syth.

KINGSTON.

sic Hall (C. V. Du Bois, manager): The Belle
Concert co., soft, to a light house. Mme. Cole
mess a finely cultivated contrallo voice of great
mess and power, which, combined with her grace
behity, estirely captivated the audience, and the
behity, estirely captivated the audience, and the
contral form a severe cold, made herfrom a severe cold, made herfrom a severe cold, made her-

ilitin Hong, proprietor, and house, giving the best season. Hel. Clarendo sading parts made them may hedding as the Con Concept too, noth, enter The op. is very good.

J. N. Clark, menager); Sol Smill, P. E. Clark, menager); Sol Smill, J. McKnisick, to a good house, 15th. and Ben Magialey in May Blomon and Ben Magialey in Consists to a good

tires and gave general ad W. J. Shorry deserve of chomp prices raied, business

COHOES.

Collean, manager): The Argote of '40 was presented 15th and 16th by a fair to.

Collegy was far superfor to any that has been complete the season. Attendance below the average.

Land have in order to "reorganize." The Belle Cole

Can by far the bast concert over listanced to here.

It attendance was light. It may be explained that the

new victions of circumstances—in fact, several cir
manuscus—to wit: the great strike now in progress

ore. Lent, and wretched billing. Hope to listen to Mine.

ole and her cotterie of artists under more favorable cir
manances is the may fature. McIntyre and Heath's

dinstrals played to a large home soth; excellent antis
action. Mayo in Nordenk 19th.

#### OHIO. COLUMBUS.

Metropolitan Opera House (Millers and Obey, managers): Janish, as Princess Andrea, delighted a large and suthunisatic, 17th. The support was excellent. The leaders, Frank Nortrows, J. C. Freund, John G. McDesaid, Jennis Karsner and Blanche Millan, made a stronger quintet than is often frund in a travelling co. The House of the nad syth; Sol Smith Russell, e9th. Grand Opera House (Millers and Okey, managers); Dillios and Stedman's co. gave as next a performance of Emmerifait the past week as we over had here. Annie L. Asses in the title role and Charles Stedman as Old Rogers, Richard Dillios as Dave Hardy, and James Horne as Estabrook, all doing good work. This week, Attinson's Pect's Bad Boy; next, N. S. Wood.
Schneider's Garden (P. H. Beltzer, manager); Business has been very good. The new faces this week are the De Alma Family, Al Fostell, Florence Emmitt and the Farinas.

the De Alma Family, A). Fostell, Finesaca summit have the Farinas.

Items: George W. Jackson, of the Grand, will have the Farinas.

Items: George W. Jackson, of the Grand, will have the "privileges" with Millers, Okey and Freeman's new show.—Harry Whitney says that as he is about the only one coonected with the theatres here that will stay in town all Summer, he will move up to the "Neil," enjoy life and charge it to the houses.—The ushers of the two houses will take a joint benefit at the Metropolitan, April 14. A large number of Sells Brothers' people and all the local lights have volunteered.

I the local lights have velunteered.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager); take impression as to the proprieties in Zozo, the lagic Queen, kept a good many from attending the erformances 15th and 16th, but the houses were fair. hose who went saw a dozen or more remarkably good-being girls, listened to some good singing, but heard othing at all out of the way. Crocker's horse show layed return engagement 18th, 19th and 20th, to fair

cools's: The Tavernier Dramatic comb., a remark-by good co., has done only fairly during the week. Items: The lease of Wheeler's is not yet settled. Mr. slipple, one of the bidders, informs me that in case he a not get the house, he has plans and good backing the erection of a new theatre on a prominent corner. U. R. Locke (Nasby) will build a theatre for Brady and record this Summer.

The Grand (Reist and Dickson, managers): The smeat performance it has ever been my misfortune to stend, occupied this theatre during the past week in a set of weather-beaten plays. The co. sails under the of Wilber's Lyceum Theatre co.

of Wilber's Lyceum Theatre co.

CANTON.

CANTON.

Tronbadours appeared 17th in Tom. Dick
serve giving a delightful entertainment. Althe price of admission was a little higher than
down a large andience. Being the first apthe co. in our city the reception tendered
the control of the serve and the control of the server and Nellie

Canton of the server and A to of clever protice of the bed seather, the event of the sea-

son was the first appearance in our city of Janish in Sardou's play, Princess Andrea, soth. Large and fashionable audience and certainly a very appreciative one, for they called the star before the curtain at the end of every act. Janish is an actress of wooderful talent. The support was unusually strong.

Personal: Mr. W. N. McGriffin, of Newcastle, Pa., correspondent for The Mirkon, was in town on the 18th and gave us a very pleasant call.

NEWARE.

Music Hall (J. H. Miller, manager): A crowded house greeted Frank I. Frayne in the new Si Slocum 19th. Audience well pleased.

Item: Manager Jones, of the Opera House, had a contract with the Frayne comb. to play at his house 17th. For some cause or other they played at Music Hall and Mr. Jones demanded \$23 damages. The matter was astisfactorily adjusted without recourse to law, Manager Jones receiving \$5 damages. The matter was astisfactorily adjusted without recourse to law, Manager Jones receiving \$5 damages.

YouNGSTOWN.

Opera House (J. W. McKoown, manager): The audience which greeted Mme, Janish upon her reappearance in our city was neither complimentary to the actress nor creditable to the public—that is, in point of numbers. The same brilliancy of manner, elegance of speech and refinement of taste in not "overstepping the modestry of nature," which made her Camille so strong, was observable in Andrea the Princess. The play in construction is almost a counterpart of In Spite of All, Minnie Maddern's success, so the critics had a fair field for comparative analysis. John C. Freund has made much of himself in his brief career, giving us a faultiesaly polished, dignified and masterful Marquis Richamdiere. A little more vital energy, Mr. Freund, would complete the picture. Frank Norcross, John G. McDonaid and Jennie Carsner were, in my opinious, the most worthy of especial mention. The co. is in some respects an improvement on the one which Janish brought with her before. A Saturday night house went to see Bella Moore in A Mountain Pink, Although Miss Moore has

CIRCLEVILLE. Cincileville.

Colosseum Opera House (T. Blackstone, manager):
True to the Heart, a lurid drama, for benefit of Grace
Post, G. A. R., 11th, 18th, 13th and 15th to good business. All amateurs except the author. Bella Moore in
A Mountain Pink 31st. April 19, so and at Crocker's
Resistational Pink 31st.

Faurot Opera House (Quincy Kilby, manager);
Salabury's ever-welcome. Troubadours produced their
new play, Tom, Dick and Harry, to a splendid audisace sith. The fun drags considerably in this skit, but
I presume that they'll have it overflowing with that
article before the season ends.

TIFFIN.

National Theatre (E. B. Hubbard, manager): The Bennett Matlack comb. played a four nights engagement, opening rith. Celebrated Case, Romeo and Juliet, Lady of Lyons and Hamlet were produced. The co. gave good satisfaction, Mr. Matlack is a very pleasant gentleman and made many friends during his stay here. Robert McWade in Rip Van Winkle 25th.

pleasant gentleman and made many friends during his stay here. Robert McWade in Rip Van Winkle syth.

Bijou Theatre (Dr. O. C. Farquhar, manager): Fanny Herring began a week'a engagement, 8th, producing Little Buckshot, Jack Sheppard and Tigers of the West to fair business. The star's efforts were received with marks of approval. At the close of the engagement the co. disbanded; salaries were two weeks in arrears. On syth and 16th Goodman, West and Pfaff's Minstrels played to good houses. Show only fair. Rinehart Opera co. opens sed for a week.

MANSFIELD.

Miller's Opera Houses (Miller and Dittenhoefer, managers): Mr. and Mrs. Harry Freeman played Mova, 18th and 19th, to good houses, pleasing their audience. The Freemans are bright and intelligent, and put a great deal of life and surriment into the entertainment. Bartley Campbell's Siberia, 20th, Professor Crocker syth, week; Maggie Mitchell 19th.

Items: A part of Arna Walker's co, left her here last week on account of Manager Walker failing to pay up back malaries.—W. N. McGriffin, The Miszon's correspondent at Newcastle, Pa., was in town last week.

SPRINGFIELD.

Grand Opera House (Failier Trump. manager):

SPRINGFIELD.

Grand Opera House (Fuller Trump, man Haverly's Home Minstrels, seth, to poor business.

#### PENNSYLVANIA. PITTSBURG.

House (John A. Ellaler, manager): Kiralfy's d dramatic spectacular. The Rateatcher of an presented last week was one of the best the kind ever produced in this city. It drew dwin Thorne's Black Flag sad; Duff's Mikado

oth, brary Hall (Frederick A. Parke, manager): James eill's performance in Monte Cristo is polished and plete. In the deal role of Edmund Dantes and the nt de Monte Cristo he is the ideal sailor and the leman of refinement and wealth. A good business done. Emma Abbott Opera co. sed; May Blossom,

ris' Museum (P. Harris, manager): The Hele co. presented A Night in Rome, Our Boys an l co. presented A Night is Rome, Our Boys and his last week to average good business. Joseph ne in Mrs. Partington and; Mattie Vickers in Jac

quine soth.

Academy (H. W. Williams, manager): The LeClair and Russell comb. furnished a guod show last week and did a fine business. Keruell's co. ssd. Rice and Barton's Specialty comb. soth.

Chalet Museum (William Chalet, manager): The Fat Women's Convention proved a magnet. A good business was done last week. For the coming week a orinter's contest is announced.

Chalet Museum (William Chalet, manager): The Fat Women's Couvention proved a magnet. A good business was done last week. For the coming week a printer's contrast is announced.

Stage Talk: The testimonal tendered the local press club on the afternoon of the 18th was a complete success. About 86co was realized.—A local writer published the rather remarkable statement that Fanny Davenport was not the daughter of the late E. L. Davenport. Miss Davenport replies as follows and the letter was published as requested: "My Dear Sir:—Among all the success and good words written of Fedora in Pittsburg during the past week there has been but one cloud; the statement in your paper of to-day, and I am certifin you will hasten to right it.—'That I am not my father's daughter.' Believe me, I am prouder of that heritage—his name—than all the success I have made in the past or may make in the future. I am sure you will at once correct a statement, the only harm of which, perhaps, is to wound my feelings. It am E. L. Davenport's own, wery true child, and glory in the fact—the sidest of sine, seven of whom are girls. Thanking you in advance for what I am sure you will hasten to deny, I am, faithfully yours, FANNY DAVENPORT. Hotel Anderson, Pittsburg, March 13, 1886."—Manager Parke has contracts with the following parties and costo appear here next season, wis: Edwin Booth, Lawrence Barrett, Fanny Davenport, Boston Ideal Operaco, and the Abbott Operaco. The query is, where is he going to play them, now that he has transferred his lease of Library Hall to Chalet?—Harry Ellster and Phillweiss are organizing a Mikado co. to do our small suburban towns. Co, will open in Monongahela City, May 2.—The annual benefit of the local lodge of Elks will take place at the opera house on the afternoon of April 30, J. K. Emmet and The Private Secretary will be two of the attractions.—J. J. Ryan, a regular hustler, was in town all last week in the interest of Thorne's Block Flag.—John A. Ellaler has 'recovered from his late illness.—Ohn A. Ellaler

HARRISBURG.

Opera House (Markley and Till, managers): Atkinson's Peck's Bad Boy co. appeared 17th before a fair house, and gave a very humorous and amusing entertainment. The co. is not good and not bad, being just good enough to bring out in atrong effect the horse-play which this farce is rich in. Crazy Patch is the medium by which Kate Castleton introduces herself as a stellar attractive, and it goes without saying that the house on the soth was well falled by her Härrisburg admirers, and they are numerous, as she is here as a limiters.

actress. Support fair. Fun on the Bristol returns soth.

Munic Hall (W. J. Boyer, manager): Big Four Minstrela, under management of Lou R. Carter, played to a big and appreciative audience ryth. Performance good and specialties encored many times.

MEADVILLE.

Academy of Munic (E. A. Hempstead, manager): The Standard Dramatic co. played all week to good houses at reduced prices. Certainly a first-class organization, and gave the best of satisfaction.

Library Hall: The Willard Lee Star co. played 17th and 18th to moderate business, and then disbanded. They gave a garbled version of the Phoenix under the title of A Double Life.

SUNBURY.

Lyons' Opera House (P. P. Smith, manager):
Louise Arnot gave seven performances last week. Packed
houses. Leah, The Forsaken, was her best.
Items: Mr. Strebig, one of the managers, left the co.
last week to resume his old position with the Barnum
show.

SCRANTON.
Academy of Music (C. H. Lindsay, manager):
Storm-Besten, 17th and 18th, to packed houses. The
cast is very good, and the scenery carried is fine.

cast is very good, and the scenery carried is fine.

LANCASTER.

Fulton Opera House (B, Yecker, proprietor): Salabury's Troubadours, in Tom. Dick and Harry, to crowded house 16th, considerable enthusiasm having been worked up by the local managers, Goodhart and Daly. The general impression, however, appears to be that the play is much inferior to Three of a Kind. In addition to the stars, Nate Salabury and Nellie Mc-Henry, mention should be made of Thomas E. Jackson as Gideon Shudder. Burr Oaks, with Josie Crocker and Percy Meleon as the leading characters, was played at cheap prices to crowded houses 18th, 19th and 20th. The play, though of a sensational character, is fairly good and was well rendered.

MCKEESPORT.

White's Opera House (James E. White, lessee and manager): Draper's Uncle Tom's Cabin co. 15th and 16th to well filled houses at low prices. Dan Sully in Corner Grocery 15th: Siberia April 1.

READING.

Grand Opera House (George M. Miller, manager): A co. presented Burr Oaks, American Born and Good as Gold, 15th, 16th and 17th, to large houses. The performances were well received. Storm-Beaten drew good houses 15th and soth. The play gave general satisfaction. Errs F. Kendall in A Pair of Kids 15th. Two Johns 15th.

NEWCASTLE

Johns syth.

NEWCASTLE.

The absorbing theatrical topic here is the coming opening of the New Park Opera House by the Emma Abbott Opera co. which occurs soth. The new house is certainly a beautiful place of amusement, and is a credit to the city. In decoration the prevailing tint is red and gold, and the plan of the interior is a counterpart of your Bijon Opera House. The stockholders have chosen as manager Mr. E. M. Richardson, a popular and well-known young gentleman of this city. The Mirror wishes the new house much prosperity, as it is certainly deserving of success.

wisnes the new nouse much prosperity, as it is certainly deserving of success.

Upon a short trip through Ohio I had the pleasure of meeting Mr. James P. Wilson, your able correspondent at Youngstown; also Mr. Charles Morton, at Canton, and Mr. Frank Allen, at Salem, whom I found to be all

EASTON.

Opers House: Neil Burgess in Widow Bedott, 15th, to a good house. Frederick Bryton in Forgiven, 16th, nade a hit by his unusually clever acting.

Music Hall (W. I. Evans, manager): Frederick Bryton in Forgiven gave a satisfactory performance to small house 17th. Two Johns came 20th to top-heavy house. Co. below the average. Aimee 24th; Rag Baby co. April 4; Frank Mayo 7th; Powers' Ivy Leaf co. 14th and 15th.

#### RHODE ISLAND.

PROVIDENCE.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor):
Young M's, Winthrop, syth, 56th and 57th. Mooday.
Tuesday and Wednesday of last week Modjeaka and
co. appeared here in Mary Stuart, Camille and Donsa
Dinga. The attendance was light, except at the matinee, when the house was well filled. The advance in
prices was the cause of the light patronage. Last vear
she played here at regular prices and big business.
Thursday evening and the rest of week Alone in Dondon was let alone in Providence. With a few exceptions
the co. is decidedly poor. W. J. Ferguson as Richard
Redeliffs appeared to a great disadvantage. He had
no conception of the character whatever; or, if he had,
was too indolent to express it. Walter Reynolds, in
the little he had to do, was excellent. Cora Tanner was
very painstaking with her part and was ably supported
by Ada Duwer as Tom Chickweed.

Providence Opera House (Robert Morrow, manager):
Four nights of last week the Dalys in Vacation were
here, and, everything considered, they did a good business. Rest of week Gillette's Private Secretary was
given before large audiences. This week we have the
Alfa Norman Opera co. in Mikaoo, The Bohemian Girl
and The Enchantress. Week of 29th, The White
Slave.

Theatre Comique (J. D. Hopkins, manager): Arrivals

Slave.

Theatre Comique (J. D. Hopkins, manager): Arrivals for the week: John T. Kelly, Charles L. Banks, Lillie Western, A. O. Duncan, Maggie Cline, Frank Leslie, Mand Beverly and Kitty Wells. Rentz-Santley Burlesque co s9th. Last week's attractions were excellent. but the attendance was light.

Item: Leonard Grover, Jr., assumed the character of the Private Secretary during the brief engagement of that co. here, but the public knew no difference.

#### TENNESSEE. NASHVILLE.

Masonic Theatre (J. O. Milsom, manager): Michael Strogoff was presented 15th, 16th and 17th to fair adiences, though the support was rather light, the ballet being the principal attraction. Rose Coghlan, with a very good co., appeared 18th, 10th and 30th, in Our Joan, to rather small audiences.

MEMPHIS.

Leubries Theatre (Joseph Brooks, manager): Rhea, after an absence of two years, opened 15th in an Unequal Match, to a very fashionable and appreciative audience. Tuesday night and Saturday matinee An Unequal Match was again produced, Wednesday and Thursday A Country Girl, Friday and Saturday nights Pygmalion and Galatea.

COLUMBIA.

COLUMBIA.

Grand Opera House (H. P. Seavy, manager): Mme.

Fry's Concert co. 18th to comfortable house. The co.

consists of Mme. Fry, her three daughters, Lula, Eugenie and Alfa, and Messrs. A. J. Wells and J. A. Sterling. They make good music upon both horns and st.ings, and sing well. Very well received. April 3,

Rhea in An Unequal Match.

## TEXAS.

SHERMAN.

Sherman Opera House (C. W. Batsell, manager):
Jennie Holman closed a most successful engagement,
13th. Opening the week with Divorce. She had a good
house. Hazel Kirke, thi, to a packed house. Queen's
Evidence, 1cth; all seats taken. Planter's Wife, 11th.
Kathleen Mavourneen, 1sth. Ten Nights in a BarRoom, 13th, at the matinee and Little Detective—all to
full houses. Panic prices. Her comedian Otto H.
Krause is very good. The rest of the co. fair.

# UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager):
The Mexican Typical Orchestra gave three performances 8th, 9th and 10th to well filled houses. Their programmes were well chosen. The Carless Opera co., amateurs, repeated Pirates of Penzance 19th, to a good audience, and on Sauurday afternoon and evening gave The Mikado to crowded houses. Edith Clawson achieved great success in her initial performances as Yum-Yum, her acting comparing favorably with any of the professionals in that role that have visited us.

## VERMONT.

RUTLAND.

Rutland Opera House (A. M. Higgins, manager):
Day's International Theatre co. opened 15th for two
weeks. Large houses for first week.

## VIRGINIA.

Theatre (Mrs. W. T. Powell, manageress): Lester and Williams' Parlor Match co. gave two performances 15th and 16th, to average houses, though deserving of much better. The Knights of Labor Dramatic co. (local) gave The Long Strike to a very good house. Robert L.

Downing made his second appearance as Vautour. The play is picturesque and full of strong points. The leading role gives Mr. Downing a fine opportunity for displaying his talents, which are of a very high order. Unlike many plays, it is not dependent for all its force upon the central figure, but at least half-a-dozen strongly-drawn characters are in the foreground. The support was equal to all demands. Constance Hamblin as Madeleine. May Brookyn as Lorette, the heroine of the play; Mrs. W. G. Jones as the Marquise, Joseph Brennan as the Admiral, Frank Carlyle and Messrs. Nagle and Edwards did excellent work, adding much to the complete success of the performance. Lotta soth and syth.

Academy of Music (Hersog and Co., lessees); Mattle Vickers, supported by Charles S. Rogers and Thomas J. Ryan, only drew average houses. Le Roux's World's Minstrels 23d, one week.

FREDERICKSBURG.

FREDERICKSBURG.
Opera House (C. E. Hunter, Jr., manager): Mattle
Vickers, to fair business, 15th.

Vickers, to fair business, 15th.

STAUNTON.

Opera House (W. L. Olivier, manager): Kittie Rhoades, with an excellent co., played week of 15th to very good houses. Among the plays presented were Pygralion and Galatea, M'liss, Engaged, Hazel Kirke and The Two Orphans. Miss Rhoades is a charming versatile actress, of beautiful stage appearance.

#### WISCONSIN.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager):
The past week was one of marked interest at the Grand Opera House. We had Robson and Grane in their revival of the Comedy of Errors. This city has never seen such magnificant stage mounting and such beautiful scenery. The historical accuracy of the costumes, the music, the elaborate scenery and general completeness of the production, reflect great credit upon the pains and trouble the two comedians have taken to make this something to look back upon. Of the two principals Crane has the most work, as it is by momeans an easy task to successfully imitate the peculiarities of Robson, both as to speech and gesture. He successed admirably. The support throughout is excellent. The Antipholi received excellent attention at the hands of William Harris and Clarence Handysides. Charles B. Hanford, as Ægeon, won the sympathy of the audience by his tale of woe. C. H. Riegel made a fine-looking, dignified Duze, Selina Fester as Adriana, the wife of Antipholus of Ephens, was excellent, and Luciana, her sister, was well taken care of by Kate McInstry. Carrie Reynolds, as Phryne, was all the part required. The remaining character: were in good hands. Business was very good. James O'Neill in Monte Cristo syth, soth and syth. Lillian Lewis, s8th.

New Academy (Jacob Litt, manager): Called Back was presented 13th by the Charles Stevenson co. Charles Stevenson, in the part of Gibbert, is not very satisfactory. He seems to lack life. Henry Lee played the part of the crafty Italian, Macari, in a manner that won him much applause, and added another to his list of successes. Mr. Thomas as Dr. Ceneri was excellent and never for a moment forgot himself. Catherine Lewis, while she surprised many who knew her simply as a comic opera singer, was hardly strong enough for the part of Pauline. Miss Weathersby, sweet and pretty, carries well the part of Mary. Duff's Mikado co. opened 18th to a crowded house, which proves that though we have had many doses of Mikado, Milwaukee is

longs to the co., is excellent. Business was good throughout.

Items: At the Dime Museum Belle Boyd, the Rebel Spy, is the principal attraction, and amateur night packs the house.—We had a talk with John Slensby the other evening. He is determined to establish himself as manager of a first-class house, and will erect on the site of his old theatre a three-story building, which will be fitted up with two galleries, dress-circle, parquette and boxes, with a seating capacity of about 1, ioo. He will open about May 1 with Adelaide Moore.—Percy Roberts will act as Treasurer of the Academy during the absence of John Hogarty on his starring tour.—Manager Litt was presented with a very handsome gold-headed cane on Thursday night by the members of the orchestra.—George H. Murray, ahead of The Devil's Auction, and E. E. Zimmermann, in advance of Monte Cristo, are in the city.

OSHKOSH.

Opera House: Murray and Murphy 17th, to a full house, repeating their old laughing success, Our Irish Visitors. Howorth's Hibernica Comedy and Specialty co. presented The Two Dans to a poor house. Deserved it.

BELOIT.
Goodwin's Opera House (Howard and Wilson, mangers): Carpenter's Micstrels 17th. Co. stranded here.

## CANADA.

HAMILTON.
Grand Opera House (T. Reche, manager); J. B.
Polk played a return engagement 19th, doing a good
business. Certainly no more amusing play than Mixed
Pickles has been seen here in a long time, and a more
clever company could not well be procured to enact it.
Miln, the tragedian, returned soth, giving Hamlet and
The Fool's Revenge, to fair audiences.

Theatre Royal (Sparrow and Jacobs, managers): Only place of amusement open last week. George Boniface appeared in Streets of New York, to the usual crowded houses. The co. gave a creditable performance. Pauline Markham 22d.

Music Halt (Willis Russell, proprietor): The Imperial Japanese troupe have been performing to very large houses all week. The enchanted ladder, by Wakabama Tokio and little Tatxu, was about the most striking feature. The novelties were good and caught on well.

OTTAWA.

Royal Theatre (J. H. Gilmour, manager): Lilly Clay's Adamless Eden drew a crowded house, 15th. Fowler and Warmington's Skipped, 16th, to well-filled house. With the exception of the work done by the principals, neither of these cos. gave good satisfaction. Clio, 26th and 27th.

with the neither of these cos. gave good sample.

Royal Theatre; J. H. Gilmour's co. appeared last week in a round of meledramas to fair business. Lester and Allen's Minstrels, sôth and 37th.

TORONTO.

and Allen's Minstrels, 56th and 27th.

Grand Opera House (O. B. Sheppard, manager):
Bartley Campbell's spectacular drama, Clio, was presented week of 15th by a strong co. The piece is certainly one of Mr. Campbell's best efforts, and has many strong situations. The scenery was excellent, and the earthquake in the fourth act was one of the best pieces of, stage mechanism I ever saw. Business was good all week. A Barber's Scrape, 22d, week.

Yonge Street Opera House (T. E. Snelbaker, manager): Moore and Vivian's Comedy co. week of 15th. Business averaged good. May Adams' Minstrels and Burlesque co., 22d, week.

## DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

## DRAMATIC COMPANIES.

AIMEE: Pittston, Pa., 25; Easton, 26; Philadelphia, 29, week; New York, April 5, week.

Annie Pikley: Milwaukee, 29, 30, 31. Oahkosh, Wis., April 1, Eau Claire, 2; Stillwater, Minn., 3; St. Paul, 5, 6, 7; Minneapolis, 8, 9, 10; Chicago, 22, week.

AGNES WALLACE AND SAM B. VILLA: Westfield, Mass., 29, 30, 31; Northampton, April 1, 2, 3; Boston 5, week.

ADBLAIDE MOORE: Oil City, Pa., 25; Bradford, 26, 27; Rochester, N. Y., 29, 30; Rome, 31, April 1; Syracuse, 2, 3; Toronto, Can., 5, 6, 7.

A BARBER'S SCRAPE CO.: Toronto, Ont., 22, week; Brantford, 20, 30; Galt, 31; Berlin, April 1; Hamilton, 2, 3.

A BARBER'S SCHAPE CO.: TOTORDO. Ont., 22. week; Brantford, 20, 30; Galt, 31; Berlin, April 1; Hamilton, 2, 3.

ATKINSON'S APHRODITE CO.: Haverhill, Mass., 25; New Bedford, 26; Brockton, 27; Fall River, 29; Newport, R. I., 30: Plymouth, Mass., 31: Chelsea, April 1: Middletown, Ct., 6.

ATKINSON'S DRAMATIC CO.: Gloucester, Mass., 22, week; Lawrence, 29, week.

ADA GRAY: Brooklyn, 22, week; N. Y. City, 29, week.

ADA GRAY: Brooklyn, 22, week; N. Y. City, 29, week.

AETHUR REMAN'S CO.: Chicago, 15, two weeks; Milwaukee, 29, 30, 31; Detroit, April 1, 2, 3.

ALICE HARRISON: Chicago, 29, week; Cleveland, April 5, 6, 7; Buffalo, 8, 9, 10; Pittsturg, 12, week; Brooklyn, 19, week; N. Y. City, 26, week.

ALONE IN LONDON CO.: Boston, 22, week; Chelsea, 29; Salem, 31.

A BRAVE WOMAN CO.: Toledo, O., 22, week; Cleveland, 20, week; Buffalo, April 5, week; Alhany, 12, week; Boston, 19, week.

BELLA MOGRE: E. Liverpool, O., 25; Cadiz, 26; Uhrschsville, 27; Circleville, 31.

BOUCHCAULT: New York City, 15, three weeks; delphia, April 5, two week.

BARTLEY CAMPBELL'S WHITE SLAVE CO.: Woos R. I. 36; Jersey Uity, April 5, 6, 7.

BARTLEY CAMPBELL'S SHERIA CO.: Clevelas week; Akron, 69; Youngstown, 30; McKeespor 31; Uniontown, April 1; Jahastown, 2: Tyre Phinadelphia, 5, week.

BARTLEY CAMPBELL'S CLIO CO.: Kingston, Cottawa, 36 37; Montreal, 39, week, BALFE-LACY Co.: Blooklyn, 30; week; Clevela week.

Week.

BAKER AND FARRON: Houston, Tex., 25,
Orleans, 20, week. BAKER AND FARRON: Houston, Tex., 25, 26; M. Orlenns, 20, week.
BLACKMAIL Co.: N. Y. City, 25, two weeks; Philad phia, 29, week.
BUNCK OF KEYS Co.: Chicago, 29, week; Lawres Kas., April 6; St. Joseph, Mo., 14.
BAYSE COMEDY CO.: Autors, Ill., 28, week; Galender 20, week.
BREADWINNER CO.: Chicago, 28, week; Fort Way Ind., 20, week. Toledo, O., April 5, week.
BARNY AND FAY: Brooklyn 22, week; Baltimore; As, week; Week

BARTY AND FAY: Brooklys ss, week; Baltimore, Asta, week.

BENNETT MATLACK Co.: Hartford, Ct., ss, week.

BLACK FLAG Co.: Pittsburg, Pa., ss, week; Buffalo, s., so, st; Rochester, April s, s., 3.

BURR OAKS (Higgins): Renovo, Pa., ss; Lock Haves, s6; Washington, April s, week.

BERT'S DRAMATIC Co.: Secramento, Cal., 22, week.

BIDWELL'S STOCK Co.: New Orleans, 8, six weeks.

COSA VAN TASSEL: Chattanooga, Tenn., 22, week.

CARRIE SWAIN: Brooklyn, 22, week.

CARRIE STANLEY'S Co.: Portville, N. Y., 25, 25; Boll.

vsr. 27.

Vár, 27.

CALLED BACK Co.: St. Louis, 22, week; Johnstone, Pa., 29; Harrisburg, 30; Yonkers, N. Y., 31.

DALYS' VACATION Co: North Adams, Mass., 23; Pittofield, 26; Kingston, N. Y., 27; Brooklyn, 20, week Norwalk, Ct., April 3; Meriden, 6; Springfield, Mass., 7; Lawrence, 8; Nashua, 9; North Adams, 10; Albany, 12, 13, 14; Oneonta, 15; Susquehanna, Pa., 16; Scrapton, 17.

12, 13, 14; Onconta, 15; Susquehanna, Pa, 16; Semiton, 17.

DENMAM THOMPSON: Philadelphia, 22, week; Trenton, N. J., 29; Plainfield, 30; Spencer, Mass., 31; Brockton, April 1; Abingdon, 2; Chelsea, 3.

DRAPER'S UNCLE TOM: Baltimore, 22, week; Washington, Very Committee, 10, 1, 0, 10.

Downing's Vautour Co.: Baltimore, 22, week; Chicago, 20, two weeks; St. Louis, April 12, week; Philadelphia, 19, week.

D. E. BANDMANN: Selma, Ala, 22, week; Chicago, 20, week; Auction: Milwaukee, 22, week; Chicago, 20, week.

DEVIL'S AUCTION: Milwaukee, 22, week; Chicago, 25, week; DAN SULLY'S CORNER GROCKEY: Youngstows, O. 25; Beaver Falls, Pa., 26; McKeespert, 27; Harism; 28, week; Brooklyn, E. D., April 5, week; Jerasy City, 12, 13, 14.

EFFIE ELISLER: St. Louis, 5, week.

EDWIN STUART CO.: Michigan City, Ind., 25, week; Elkhart, 20, week.

EDWIN ARDEN'S CO.: Cleveland, 22, week; Auburn, M. Y., 20, week; Rochester, April 5, week.

EVANS AND HOSV: Laramic, Wy. T., 25; Cheyenne, 26; St. Paul, Minn., 20, 30, 31; Minneapolis, April 1, 2, 3.

ETHEL TUCKER: Boston, 22, week.

EZAR KENDALL: Reading, Pa., 25; Cincinnati, 20, week; Chicago, April 5, week.

EMMA WELLS: Niagara Falls, 22, week.

EMMA WELLS: Niagara Falls, 22, week.

ELROY'S COMEDY CO.: La Salle, Ill., 22, week; Freeport, 20, week; Clinton, 20, week.

ELLIOTT BARNES' CO.: New London, Ct., 22, week, Edwin Clifford: Bowling Green, Ky., 25, FANNY DAVENFORT: Chicago, 22, week; Detroit, Mich., 29, 30, 31.

FANTASMA CO.: Sacramento, Cal., 22, week.

MAT A MODIS AND A

EDWIN CLIFFORD: Bowling Green, Ky., 25.
FANNY DAVENPORT: Chicago, 22. week; Detroit, Mich., 29, 30. 31.
FANTASMA CO.: Sacramento, Cal., 22, week.
FERD. BRYTON: Warren, Pa., 25; Bradford, 26; Hornellsville, N. Y., 27.
FLORENCES (Mr. and Mrs.); Springfield. O., 24, 25; Columbus, 26, 27; Lancaster, 30; Zancaville, 31; Steubenville, April 1; Wheeling, W. Va., 2, 3; Pittsburg. 5.
week; Brooklyn. 12, week.
FERNE MAYO: Cohoes, N: V., 25; Paterson. N. J., 26, 27; Newark, 20, 20, 31; Pittston, Pa., April 7.
FERD BOCK'S: Toledo 8, week.
FERD. WARDE: N. Y. City, 22 week.
FUN ON THE BRISTOL CO: Mercer Pa., 25; Oil City, 26; Sheffield, 27; Warren 26; Bradford, 30; Hornellsville, N. Y., 31; Elmira, April 1; Binghamton, 2.
FRANK FRAYNE: Cumberland, Md., 25; Columbia, Pa., 26; York, 27; Baltimore, 20, week.
FELIX VINCENT: Clinton, Ia., 22, two weeks; Bloomington, Ill., 26, two weeks.
FLOY CROWELL'S: Gloucester, Mass., 22, week; Lawrence, 20, week.
GEACE HANTHORNE: Georgetown, Col., 25; Idaho Springs, 26; Central City, 27; Golden. 29; Boulder, 30; Longmount, 31; Loveland, April 1; Greekey, 2, 3.
GEOKGE C. MILN: Albion, Mich., 26; Eaton Rapids,

2, 3.
GEORGE C. MILN: Albion, Mich., ec. Eaton Rapids, ey; Charlotte, eq. Lansing, ey; Flint, ey; Ossaso, April 1; Ionia, e; Grand Haven, 3; Grand Rapids, 5 and 6.

and 6,
GALLEY SLAVE Co.: Buffalo, 22, week.
GEORGE MORTON'S Co.: Philadelphia, 22, week; Baltimore, 20, week; Indianapolis, April 5, week; Chicago, 12, week.
GOLD KING: St. Louis, 22, week.
GUR WILLIAMS: Springfield, Mass. 25; New Haves, Ct. 26, 27,

26, 27. HELENE ADELL: Cincinnati, 28, week; Louisville, 39. week.
HAZEL KIRKE Co.. Brooklyn, ss. week; Brooklyn, E. D., 20, week. HERNE'S MINUTE MEN Co.: Philadelphia, April 5. week. HENRY CHANFRAU: Indianapolis, 22, week; Detroit,

Ia., 19, 20; Des Moines, 21, 22; Cedar Rapids, 23, 24

JAMES Owen O'Conos: Wyandotte, Mich., 25, 37;

JANISH: Buffalo, 22 to 25; Oswego, 26; Pittsburg, 29, week.

KATE CLAXTON: St. Louis, 22, week.

KATE CLAXTON: St. Louis, 22, week.

KATE CLAXTON: Wheeling, W. Va., 26, 27; Baltimore, 29, week; Washington, April 5, week; Chicago, 13, week.

KATE CASTLETON: Wheeling, W. Va., 26, 27; Baltimore, 29, week; Washington, April 5, week; Chicago, 13, week; Malexandria, April 5, week.

KITTIE RHOADES: Hampton, Va., 22, week; Agnapolis, Md., 29, week; Alexandria, April 5, week.

KATLE PUTNAM: Booneville, Ill., April 5.

KIRALFYS' SPECTACULAE Co: Chicago, 23, week; M. Y. City, 29, four weeks.

KIRALFYS' RAT-CATCHER Co.; Cincinnati, 22, week; St. Louis, 29, week.

LAWRENCE BARRETT: Washington, 22, week; Charleston, S. C., 20; Savannah, Ga., 30; Macon, 31; Columeia, April 1; Atlanta, 2, 3; New Orleans, 5, week; Galveston, Tex., 12, 13, 14; Houston, 15; Austin, 16, 17; Waco, 19; Los Angeles, Cal., 26, week; San Francisco, May 3, four weeks.

LIZZIE EVANS: Worcester, Mass., 26, 27; Fitchburg, April 2; Waltham, 2; Milford, 5; North Attleboro, 6; Erockton, 8; Chicopes, 9; Springfield, 10.

LILLIAN LEWIS: Milwaukee, 38.

LILLIE HINTON: Wellsville, N. Y., 22, week; Elmira, 29, week; Waverly, April 5, week; Ithaca, 12, west; Cortland, 19, week; Norwich, 26, week.

LOUISE SYLVESTER: Hornellsville, N. Y., 26, 27; Corning, 29; Auburn, April 2, 3; Syracuse, 5, 6, 7; Rochert, 8, 9, 10; Lyons, 12, 13; Ithaca, 14, 15; Soranna, Pa., 16, 17; Pittston, 19, 20.

LOTTA: Lynchburg, Va., 25; Richmond, 26, 27; M. Y. City, 20, two weeks.

Lewis Morrison: Los Angeles, 29 week.

Leyser, Williams-Yramans Co.: Anburn, N. Y., 21, 3; Fall River, 8.

Lynwood Co.: Indianapolis 22, week; Chicago, 20; Week.

Louise Arnot Co.: Harrisburg, Pa., 22, week; Chicago, 20; week.

Laura Dainty: Washington, 22, week; Chicago, 20; week.

week,
LAURA DAINTY: Washington, ss, week; St. Louis, ss,
week;
LYDIA THOMPSON: Washington, sp, week,
LVDIA THOMPSON: Washington, sp, week; Altoons, sp,
week; Philadelphia, April 5, week; Troy, 15, week;
Montreal, 19, week.

O., s SHADO O., s Week SHADO Week SALSHIP SALS

MAY ULMER: Brooklyn, nn, week.

FIE CHURCH: Montgementy, Ala., so, week.

FIE CHURCH: Montgementy, Ala., so, week.

FIE CHURCH: Montgementy, Ala., so, week.

FIE CHURCH: Montgement, Ala., so, Fitchburg,

FIE Britain, Ct. 31; Hartford, April 1; Waterbury,

New Haven 3; Bridgeport, 2; Meriden, 6; New

Boddon 7; Newport, R. J. 5; Fall River, Mass. 6;

Bunton, 10; Brockton, 12; New Bedford, 13; Paw
Bunton, 10; Lid.

Leedon 7; Brockton, 12; New Bedford, 12; Pawrauston. 10; Brockton, 12; New Bedford, 12; Pawraustot, R. I., 14.
Lary Andreson: Denver, 25, 26, 27.
LODIESEA: Albany, 25, 26, 27; Utica, 29; Syracuse, 30;
Rochester, 31; Buffalo, April 1, 2, 3.
LITOR NOBLES: Nashville, 25, 26, 27; Memphis, 20,
LATTIE GOODICAL: Brocklyn, 25, 26, 27; Nashville,
LATTIE GOODICAL: Brocklyn, 25, 26, 27; Nashville,
LODIESE MADDERN: Memphis, 25, 26, 27; Nashville,
LODIESE, 31; Rowling Green, Ky., April 1; Frankfort,
26, 20, 21; Bowling Green, Ky., April 1; Frankfort,
26, 20, 21; Bowling Green, Ky., April 1; Frankfort,
27, Maysville, 3; Ironton, O., 5; Parkersburg, W. Va.,
28, Marietta, O., 7; Cleveland, 8, 9, 10; Boston, 12,
week.

go, ss. week go, ss. week glands Clasks's Co.: East Beady, Pa. 25; Apollo, glands Clasks's Co.: East Beady, Pa. 25; Apollo, 27, 29; Kittning, 30, 31; Emlenton, April 1, 2;

of, 27, 29; Kittning, 30, 31; Emlenton, April 2, 2; Clarion, 3. 4.

ADDE ATKINSON: Bloomington, Ill., 22, week; Danwille, 20, week; Terre Haute, Ind., April 3, week; Vincennas, 13, week; Evansville, 19, week.

LUGS' LANDING: Rochester, N. Y. 23, week.

LUGS' LANDING: Rochester, N. Y. 23, week.

LUGS' LANDING: Rochester, N. Y. 25, week.

LUGS' LANDING: Rochester, N. Y. 25, 26, 27; Waterloo, In., 20; Cedar Rapida, 30; Iowa City, 31; Des

Moines, April 2; Ottumwa, 2; Moberly, Mo., 3; St.

LOUIS, 5, week.

LOUIS, 5, week.

LOUIS, 5, week.

LOUIS, 12; Cuba, April 2; Wellsville, 2, 3; Buffalo, 5,

12; Cuba, April 2; Wellsville, 2, 3; Buffalo, 5,

12; Cuba, Meek; Ciccinnati, 20, week; To
lado, 26, week; Detroit, May 2, week; Quincy,

RWELL-FIELDING CC.: Keokuk, Ia, 25, week; Quincy,

RWELL-FIELDING CC.: REWELL-FIELDING CC.: Reckuk, Ia. 20, week; Quincy, III. 20, week.
Gason's Claim Co.: Chicago, 22, week; Buffalo, April 5, week.

ROSODY'S CLAIM CO.: Chicago, 22, week; Buffalo, April 6, week.

N. S. Wood: Columbus, O. 29, week.

OHLY A FARMER'S DAUGHTER CO. (Blanche Curtisse):
Georgetown, S. C., 25, 26; Florence, 27; Wilmington, N. C., 29; Sunter, S. C., 30; Camden, 31, April 1; Columbia, 2; Newberry, 3; Greenville, 5; Spartanburg, 6; Charlotte, N. C., 7; Greenboro, 8; Winston, et Danville, Va., 10; Durham, N. C. 12; Raleigh, 12; Henderson, 14; Tarboro, 15; Goldsboro, 16; New Berne, 17; No folk, Va. 19, 20; Petersburg, 21; Lynchburg, 22; Richmond, 23, 24; Gordonsville, 26; Fredericksburg, 27; Alexandria, 28; Annapolis, Md., 20, 30; Havre de Grace, May 1; Philadelphia, 3, week; Brooklyn, E. D. 10, week.

OLIVER BYROM: N. Y. City, 22, week; Fall River, April 1, week.

f, week.
Odds and Ends Co.: Paterson, N. J. 22, week; New London, Ct. 29, week.

ODDS AND EMDS CO.: Paterson, N. I. 22, week; New London, Ct. 29, week.

PRIVATE SECRETARY AND PROFESSOR CO. (W.H. Gillette):
Poughkeepsie, 25; Youkers, 26; Wilmington, 27; Philadelphis, 39, week; Rochester, April 5, 6, 7; Elmi-a, 8; Bradford, Pa. 9; Youngstown, O. 10; Detroit, 12, week; Pittsburg, 10; Buffalo, 26, week; Philadelphis, May 3, week; N. Y. City, 20, week; Philadelphis, May 3, week; N. Y. City, 20, week; Parements of Paris Co.: N. Y. City, 22, week; Detroit, April 5, week.

Phisoner for Life Co.: Brooklyn, E. D., 22, week; N. Y. City, 29, week; Brooklyn, April 5, week; Boston, 22, week. ton, 15, week.
PROPIL'S THATRE Co. (Henry's): Leominster, Mass.,
27; Gardner, 29; Fitchburg, April 5, week.
PATTI-ROSA: St. Joseph, Mo., 26, 27; Denver, April 12,

week.

PECK'S BAD BOY CO. No. r. Warren, Pa., s5; Olean, N, Y., s6; Batavia, s7; Buffalo, s9, week.

PECK'S BAD BOY CO.: Co'umbus, s9, week; Cleveland, s0, week; Indianapolis, April 5, week.

PADDY KYAN'S CO.: Ontida, N. Y., s6; Rome, s7: Utica, s9; Oswego, 30; Auburn, 31.

PAULINE MARKHAM: Montreal, s2, week; Torosto, s9, week; Cleveland, April 5, week; Utica, N. Y., 12, week; N. Y. City, 19, week; Washington, s6, week; Norfolk, Va., May 3, week.

ROSINA VOKES: Philadelphia, s2, week; Cincinnati, s9, week;

Week.
REILLY'S COMEDY Co.: Cleveland, 29, week.
ROLAND REED: Philadelphia, 22, week.
ROSSON AND CRAME: Detroit, 22, week; Cleveland

ROSSON AND CRAME: Detroit, 22, week; Cleveland, 50, week.

ROSE COGMLAN: Frankfort, Ky., 25; Lexington, 26; Dayton, O., 27; Indianapolis, 20, 30, 31; Cincinnati, April 5, week.

REMITEROW'S PATHFINDERS: MASON City, Ia., 25.

RIGHTMIRE'S CO.: Amsterdam, N. Y. 22, week; Akron, 12, week; Louisville, 10, week; New Orleans, 26, week.

ROSBET MCWADE: Columbun, O., 24; Tiffin, 25.

RREA: Louisville, 15, 26, 27; Frankfort, Ky., 29; Knoxville, Tenn., 30; Chattanooga, 31; Rome, Ga., April 1;

Birmingham, Ala., 2; Columbla, Tenn., 3.

RAJAN: Harlem, 22, week.

ROMANY RYE CO.: Brooklyn, E. D., 22, week; Buffalo, 39, week; Syracuse, April 5, week.

REBMUND-HARRY CO.: New Haven, Ct., 24, 25; Bridgeport, 26; Danbury, 27; Philadelphia, 29, week; Jersey City, 29, 30, 31; Pittaton, Pa., April 5; Trenton, N. J., 14.

RAG BABY CO. (Western): Newark, 28, week; Jersey City, 29, 30, 31; Pittaton, Pa., April 5; Trenton, N. J., 14.

week.

\*\*MAGES OF SIN CO.: Savannah, Ga. 24, 25: Charleston,
S. C. 36, 27; Lynchburg, Va., 20; Norfolk, 30, 31;
Richmond, April 1, 2, 3; Cincinanti, 12, week.

\*\*WAITZ COMEDY CO.: Lancaster, Pa., 22, week.

\*\*WAITZ COMEDY CO.: Grand Rapids, Mich., 22, week.

\*\*WAITZ COMEDY CO.: Frovidence, 25, 26, 27;

\*\*Westerly, 20; New London, Ct., 30; Danbury, April 1; Hudson, N. Y., 27, Poughkeepsile, 3.

\*\*WEARCALER CO.: Elmira, N. Y., 22, week; Syracuse, 25, week; Rochester, April 5, week; Buffalo, 12 week:

\*\*Cleveland, 20, week; Cincinanti, 26, week.

\*\*WOITZ COMEDY CO.: Springfield, O., 25, 26, 27; Dayton, 29, 30, 31; Indianapolis, April 5, week.

\*\*OPERA AND CONCERT COMPANIES.\*\*

BENNETT AND MOULTON'S Co. B: Lowell, Mass., ss., week; Haverhill, sq., week.

BELLE COLE CONCERTS: Hornellsville, N. Y., ss; Wellsville, sc; Olean, sq; Bradford, Pa., so; Butler, sq; Warren, 3; Jamestown, N. Y., April z.

BOSTON IDRALS: Kansas City, sg, sc, sq; Lawrence, Kan, sq; Leavenworth, sq; Atchison, sq; Omaha, Neb., April z, s, ss; St. Paul, Minn., S, week; Minneapolis, ts, week;

CARLETON OPERA Co.: Brooklyn, 22, week; Boston, 29. CONCERTS ARTISTIONS: Chicago, 29, 30, 31.

CAMILLA URSO: Parkersburg, Va., 26; Marietta, O.

CARALLOUSE KELLOGG: Waco, Textsown, Pa., 22, week; Easton, 29, week; Binghamton, April 5, week.
CLARA LOUSE KELLOGG: Waco, Tex., 25; Hearne, 26;
Byron, 27; Austin, 29; San Antonio, 30; Houston, 21;
DUPF'S MIKADO CO.; St. Louis, 22 week; Pittaburg, 29, week; Balt more, April 5, week; N. Y. City, 12
week; Brooklyn, 10, two weeks.

week; Brooklyo, 10, two weeks.

EMMA ABBOTT OPERA Co.: Pittsburg, Pa., 25, week;
Newcastle, 20.

Fort Scott, Kas., 30.

GRAD'S MIKADO Co.. Jersey City, 22, week.

HANOVERIAN FAMILY: Philadelphia, 25, three weeks.

JUVENILE MIKADO Co.: Chicago, 25, week; Cincinati, 29, week; Louisville, April 8, 0, 10; Cleveland, 13, week; Philadelphia, 10, two weeks.

JUDIC: Montreal, Can., 25, week; Boston, 29, week.

Kyle's Opera: Sheffield, Pa., 25, 26, 27; Titusville, 29, week.

week.
LELAND OPERA Co.: Upper Sandusky, O., 25; Clyde, 26; Belleville, 27; Port Clinton, 20; Defance, 20; Auburn, Ind., 31; Columbia City, April 1; Warsaw, 2.
LITLE TYCOOK: Philadelphia, 22, week; N. Y. City, 23, two weeks, McCaull's Opera Co.: Boston, 15, two weeks; Philadelphia, 20, four weeks.

delphia, 29, four weeks.

McCaull's Mikado Co.: Philadelphia, 22, week.

MAPLESON OPERA Co.: San Francisco, 22, two weeks.

Mattropolitan Opera Co. (German): Chicago, 15, two
weeks.

Mann's Opera Co: Boston, 15, two weeks; Bridgeport,
Ct. 20, week

WOLES,
MANN'S OPERA CO: Boston, 15, two weeks; Bridgeport,
Ct., 29, week.
MEXICAN TYPICAL ORCHESTRA: Council Bluffs, 26, 27;
Omaha, 29; Atchison, 30; Leavenworth, Kaa., 31; Topeka, April 1; St. Joseph, Mo., 2, 3; Kanaas City, 5, 6, 7.
MENDRISSHON QUINTETTE CLUB: Springfield Mo., 25;
Carthage, 36; Parsons, Pas., 27; Independence, 29;
Winfield, 30; Wellington, 31; Wichita, April 1; Newton, 2; Hutchinson, 3; Salina, 8; Abilene, 9; Minneapolis, 10; Beloit, 12; Concordia, 13; Manhattan, 14;
Topeka, 13; Lincola, Neb., 19; Ford, 20; Eloux City,
Ia., 28; Yankton, D. T., 29, Sioux City, Ia., 30; Le
Mars, May I.
NATIONAL IDEAL OPERA CO.: Hartford, Ct., 22, week,
NORMAN OPERA CO.; Providence, 22, week; Fall River,
Mass., 30.

NORMAN OPERA Co.: Providence, ss. week; Fall River, Mass., 30.

Pyke's Mikado Co.: St. Louis, ss. week.

RIMEHART OPERA Co.: Zanesville, O., ss., week; Pottsville, Ps., sp. week.

RIVE-King Concerts: Cincinnati, April 2, 3.

START'S OPERA Co.: Grand Rapids, Mich., ss., week;

Saginaw, 20, week.
572730n's Mikado Co. No. 2: Pawtucket, R. I., 25;
Taunton, Mass. 26; N. Attleboro, 27.
STETSON'S MIKADO No. 3: Lowell, Mass., 20; Lawrence, TRAKOSCH ENGLISH OPERA Co.: Milwaukee, ss.

week.

FRESTIAN OPERA Co.: Utica, ss. week; Albany, so,
week; Brooklyn, April 5, week; Norwalk, Ct., ss. New
Haven, 19, week; Providence, s6, week; Boston, May

Haven, 10, week; Providence, 26, week; Boston, May 3, week;
THALIA OPERA CO.: Baltimore, 20, week.
THALIA OPERA CO.: Portland, Ore., Feb. 22—indefinite.
TEMPLETON'S MIKADO CO.: New York, 15, two weeks;
Brooklyn, E. D., 29, week.
WILBUR OPERA CO.: Buffalo, 22, week; Jackson, Mich.,
29, week; Syracuse, N. Y., April 5, week; Utica, 22,
week; Syracuse, N. Y., April 5, week; Utica, 22,
week; Boston, 19, week.
VESCELIUS OPERA CO.: Lamar, Mo., 25, 26, 27; Parsons, Kan., 29, 20; Joplin, Mo., April 12; Ft. Scott,
Kan., 2, 3; Ottawa, 5, 6; Osage, 7, 8; Emporia, 9, 20;
Topeka, 12, 13; Kansas City, 24, 15; Wyandotte, 26, 17.

MINSTREL COMPANIES.

CALIFORNIA: Brownsville, Pa., 25; Westboro, 29; North Brookfield, 30; Brookfield, 31; Warren, April 2 Brookfield, 30; Brookmene, 3-, Ware, s.
CHRISTIE BROS.: Latonia, O., 22, week.
CALLENDER'S: Indianapolia, 22, week.
H: HENRY'S: Hudson, Mass., 25; Ayer, 26; Mari-

boro, 27.

HAVERLY'S: Boston, 22, week; Buffalo, 26, 30, 31; Adrian,
Mich., April 1; Battle Creek, 2; Putnam, 3; Chicago, Mich., April 1; Datte Creek, 5, week, HAVERLY'S HOME: Milwaukes, 22, week; Battle Creek, Mich., April 2. KERRANDS': Indianapolis, 22, week. LESTER AND ALLEM'S: Quebec, Can., 25; Ottawa,

LESTER AND ALLEN'S: Quebec, Can., 25; Ottawa, 26, 27.

McIntyre and Heath's: Newark, N. J. 22, week; Middletown, Ct. April 1.

McNish, Johnson and Slavin's: San Francisco, 2, three weeks; Los Angeles, April 5, week.

T. P. W.: Poughkeepsie, 27; Brooklyn, 20, week.

Wilson and Rankin's: New Orleans, 22, week.

Wilthore and Clark 3: Tilton, N. H., 25; Village, 26; Laconia, 27.

World's Petersburg, Va., 25; Norfolk, 6, 27.

VARIETY COMPANIES.

ADAMLESS EDEN Co.: N. Y. City, 22, week; Baltimore, 29, week.

ALICE OATES: St. Louis, 25, week.

AUSTRALIAN NOVELTY Co.: Trov, 22, week; Montreal, 20, week; Paterson, N. J., April 5, week; N. Y. City, 12 week.

ALL-STAR SPECIALTY Co.: Albany, 22, week; Rochester, 29, week.
CHARLES GUINESS: Angelica, N. Y., 25; Cuba, 26.

Olean, 97.

Davene's: Louisville, 22, week.

Dick Gorman's Co: Ottumwa, Ia. 25; Hannibal, Mo. 26; Louisiana. 27; St. Louis, 29, week.

DASHINGTON COMEDY Co.: Louisville, 22, week. PASHIRUTON COMENT CO.: DOMENTAL, 25, WEEK, FOUR EMERALDS: Chicago, 15, three weeks.
FANNY HERRING: New Orleans, 25, two weeks; Memphis, Tenn. April 12, week; Tallahassee, Fla. 10, week; Chattanooga, Tenn. 26, week; Houston, Tex., May 3, week.
GILDAY'S COLLARS AND CUFFS: Philadelphia, 22, week.
GRAY-STEPHENS CO.: Syracuse, 25, week; Philadelphia, April 5, week; Brooklyn, 15, week; Newark, N. J. 19, week.

Week.

GRIZZLY ADAMS: Brooklyn, E. D. 22, week.
HOWARD ATMENÆUM CO: N. Y. City, 22, week.
HALL, DE VOY AND KNOWLES: Paterson, N. J., 22,
week.
HARRIGAN'S TOURISTS: Urica, N. Y., 27
HALLEN AND HART: Philadelphia, 22, week.
IDA SIDDONS BURLERQUE CO: Hartford, Ct., 22, week.
JONES-MONTAGUE CO: Athol, Mass., 25; Fitchburg, 25;
Cliatos, 27.
KENNEDY'S JOLLY JOWLERS: New Britain, Ct., 22, week;
Hartford, 29, week.
KERNELLS' CO.: Pittsburg, 22, week.
LITTLE NUGGET CO.: Newton, Kas., 25; Wichita, 26,
27.

LILLIE HALL'S BUELESQUERS: Buffalo, 22, week.
LANG'S COMEDY Co.: Cincinnati, 27.
LEONZO BROS.: Washington, 22, week; Norfolk, Va., 20, week. week.
MURPHY AND MACK: Des Moines, April 1.
PAT ROONEY: New York City, 22, week.
RENTZ-SANTLEY Co.: Boston, 22, week; Provi

weck.

REILLY AND WOOD'S Co.: Baltimore, 22, week; N. Y.

City, 20, week; Pittsburg, April 3, week; Cleveland,
12, week; Cincinnati, 10, week; Louisville, 26, week;

St. Louis, May 2, week; Chicago, 10, two weeks.

SID FRANCE: Cleveland, 22, week;

SILBON Co.: Chicago, 20, two weeks; Grand Rapids,
April 12, week; Detroit, 10, week.

WILLIS AND ADAMS (Burlesque): Rochester, N. Y., 22,
week.

ARIZONA JOE: Buffalo, 92, week.
BRISTOL'S EQUESCURRICULUM: Williamsport, Pa., 92,
week; Allentown, 29, week; Baltimore, April 5, six

week; Allentown, 20, week; Baitimore, April 5, 81x weeks.

Elt Perkins: Brainerd, Minn., 25.

Elt Perkins: Brainerd, Minn., 25.

Kellar: Philadelphia, 15—indefinite.
Mrs. Tom Thums: Amsterdam, N. Y., 24, 25; Schenectady, 26, 27; Brooklya, 20, three weeks.

Professor Crocker's Equines: Lima, O., 22, week; Mansfeld, 20, week.

Entillos' Circus: Jackson, Tenn., 22, week; Louis-ville, 20, week; Evansville, 1nd., April 5, week; St. Louis, 12, three weeks, Chicago, May 3, indefinite.

Tony Denier: Ottawa, Ill., 20

Venetian Troubadours: Buffalo, 15, two weeks.

Zera Semon: Greenville, S. C., 22, week; Columbia, 29, week.

Manager Gustave Amberg has The Gypsy Baron in reh: arsal and will produce it at the Thalia Theatre next Thursday evening. Herr Schutz will take the part of the Gypsy Baron, while Frl. Franziska Raberg will appear as

The movement of the Law and Order League in closing up the legitimate theatres of Cincinnati on Sunday has so stirred up the liberal element in that city that the Legislature will be pressed to modify the statutes relating to Sunday amusements.

Driftwood.

London Stage: Exactly one week after having been started in a most incomplete and unsatisfactory manner, M. Carillon's season of grand opera at Her Majesty's at popular prices came to a deplorable termination on Saturday night last. Gounod's Faust was the opera promised. Credit had been the "means" of the impresario, and it appears few if any had received treasury. The wait after the first act was strongly indicative of mischief being at work. A few members of the orchestra only put in an appearance at all, and, with the few who did, the conductor ventured upon wielding his baton for the purpose of commencing the second act. Siebel's rendering of the beautiful "Le parlate d'amor" was so interrupted by the angered audience that it amounted to dumb show, and at its termination a long stage wait ensued. Then the stage manager entered upon the scene. and, after disclaiming any monetary connection with the management, explained to the audience that the stagement, explained to the audience that the stage should be sung, and to terminate the programme. This suggestion was not accepted. The audience clamored, and a veritable babel of voices, giving out all sorts and kinds of sounds, followed. Then the stage filled with men and women in a state of wild excitement, who came to the footlights and made certain statements relative to the non-receipt of wages. They wound up by asking the audience for monetary assistance on a plea of stavation, and so on. The audience—or so many as had remained—then commenced to throw money on to the stage. For this the assembled men and women scrambled, and this scene of dire disgrace lasted for nearly half an hour. Then several of the audience commenced to call loudly for the return of the money paid for their seats; but eventually they left the body of the theatre, and after some little heaitation took themselves out of the vestibules and left the house.

It is now given out as a fact that Mrs. James Brown Potter was not responsible for the selection of the poem, "'Ostier Joe," the reading of which stirred up society so completely. A correspondent writes: "I have it on the best authority that Secretary Endicott, Mrs. Endicott and Secretary Whitney, having heard her read 'Ostier Joe, joined in a request that she should give it, and that she consented to do so with not one misgiving that she was doing violence to good taste or good morals. It must be admitted that she might have chosen a mere appropriate selection, so far as the story is concerned, but there is not one line or sentence or syllable in the poem to which the most fastidious could object, and the offense is at most nothing more than a harmless indiscretion. But the target was fair, and there were a thousand arrows ready poised to let fly, and as soon as the word was given they shot out like the ills from Pandora's Box, doing incalculable injury to an innocent and defenceless woman. This treatment is unfair, unjust, unkind. Mrs. Potter is a woman of good repute. Her standing has never been impeached. By her clever acting as an amateur she has made nearly \$100 000 for various worthy enterprises of New York. She has not done this without much commendable industry. Honor to whom honor is due. This attack on her is without sufficient foundation, Take it home to yourself. You must conclude she has been treated with absolute cruelty, if not brutality." not brutality."

Boston Courier: Mrs. Dion Boucicault, the second wife of the famous actor-playwright, was born in New York City in 1864. Her maiden name was Josephine Louise Thornsdyke. She was educated in the couvent at Benicia, near San Francisco. At sixteen she went upon the stage, making her debut in San Francisco. She soon joined one of the travelling Madison Square Theatre companies, playing good parts in Young Mrs. Winthrop and other plays belonging to that theatre. After the death of her mother, which took place about eighteen months ago, Miss Thorndyke accepted an offer from Mr. Boucicault to travel with him in Australia. On the tour with him she played the leading high comedy parts in his plays, prominent among them being those of Claire Ffolliott in The Shaughraun, and of Boston Courier: Mrs. Dion Boucicault, the Annie Chute, the Colleen Rusah, in The Colleen Bawn. She married Mr. Boucleault while on this tour. Her part in The Jilt was written especially for her by Mr. Boucleault.

George Fawcett Rowe: Let me improve the occasion and return also to Henrietta Hodson and the share she had in exploiting upon the boards the second though now somewhat mature Lily from Jersey. "Consider the lilies how they grow; they toll not, neither do they spin." Nature has plentifully endowed the daughter of the Dean of Jersey with every possible attribute, and all the world knows how she in "sassiety" blossomed into a fashionable beauty. But the lilies of the field of fashion must toil, and toil desperately, to keep up their position when surrounded by sister flowers and the variegated beauties of Britain. Unhappily for her chances of a title, she had already changed her name in church, and vast wealth was not one of her hymeneal partner's advantages. Proudly enough, no doubt, he led his beautiful girl-bride from the altar, little anticipating that henceforth he would be known and quoted, if ever, as the husband of the Jersey Lily. It was to Henrietta Hodson she owed her first stage instruction and to Labby's managerial craft that she was launched upon the tide of prosperity as a full-fledged dramatic star. I have frequently heard some utterly useless individual remark that as a last resource he would be compelled to take to the stage; but to succeed even in a dime museum one must have been even a successful ruffian of some description. But beauty is the power that has subdued kingdoms and people long before Helen of Troy. And although the Lily of Jersey remains immaculate, it is doubtful if, when the glamor of beauty departs, she will ever hold her place upon the stage by dramatic capabilities alone.

Boston Paper: A London edition of Shakepeare recently published makes some pretensions to accuracy of statement. It gets upon
dangerous ground when it gives character
portraits of American actors and actresses.
For instance, to that favorite veteran comedian,
William Warren, is extended the merited tribute of a full-length portrait. Unhappily, the
likeness is personally excellent, but historically
incorrect. Mr. Warren never in his life played
Launce in The Two Gentlemen of Verona;
yet Launce is, of all other characters, that
which the London publishers have picked Warren in. There is just one bit of consolation

about the blunder, and it is this; Warren came very near to playing Launce at the Boston Museum some years ago, when The Two Gen-tlemen of Verona was announced to be per-formed, but was abandoned.

George R. Sims: The return of the Queen to public life will, I have reason to believe, soon be an accomplished fact. Her Majesty began with a circus, from that advanced to an oratorio at Albert Hall, and is now, if report be true, about to invite "a Society actress" to come and play before her at Windsor Castle: If I were at all interested in the drama as a fine art I should say, "Why Society?" but as I have a base and sordid mind, and I believe that managers—that is to say, male managers—take theatres and produce plays for the purpose of making money, and don't trouble themselves a small, small d. about advancing art, providing they get the public to parrontze the show, I shall not say "Why Society?" If I once took that for my text I should be inclined to think that the Queen would do wall to begin by patrontzing the art of acting, and leaving Society out of the question. There is no such thing as a Society actress, any more than there is a Society dector, or a Society gravedigger. When a man or a woman goes on the stage and acts for money, he or she becomes as much a "pro" as a ballet-girl whe took to the stage from step-cleaning, or the clown who was apprenticed to the profession from the workhouse. I presume what is mean by the inspired paragraph is that the Queen who was in Society first and on the stage after ward, rather than one who was on the stage after ward, rather than one who was on the stage after ward, tather than one who was on the stage after ward, tather than one who was on the stage after ward, tather than one who was on the stage after ward, at a recognition of good work an earnest endeavor to raise the tense of theatre cal entertainment, her Majesty should celebrate her return to a patronage of the amusemen of the people by sending for Mr. Irving an his company. His play has this advantage I recommend it to the Court it is by a Germa author.

more and dignity! The less they deserment merit is in your bounty. Take them This proce passage MM. Sameon and Great cold have put into verse as follows:

Blee where, monitor, hies migur. Il n'est poi day l'honarer,
Un houses qui, traité sales nos sesi mérits, achappeant seu coupe. L'homaniel volfrite Compes na vieux mes.

was a regular irrawal, droll-or remarkable in seeing Brauss Tullis, nor is any of the tendernous any other characters in legitless dresses; but, at the most tragic and criais of this play. Mordaunt and to bestow a violent carees on Lady by there being no illusion whatever in a appeared to the audience, simply a guisedly, a disclosure of a very delivener Forrest and Mise Clitical was uproarious. Unfortunately, broadcloth cost shows a blemish quality of the cost shows a blemish quality and when Forrest retrusteembrace, the flour or pearl-powder bases accessary to reduce Mise Clillant complexion to the fainting has oval print on his left breast, suggeording to the speciator's fancy, the beautiful cheek or the print of a bale

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Paddy of Troy.

Conors, N. Y., March 23.—There was a sage audience at the Opera House Monday light at the third production of Terry the Fox, with Paddy Ryan in a speaking part. Enthulism was rampant whenever Paddy came on, and in the closing accne, where he knocks out the Roglish boxer, the applause was deafening.

Another Piano Mikado.

BOSTON, March 23.—The Mikado was given in splendid vocal and histrionic manner by the Mahn company at the Bijou, with plane accompaniment, directed by E. H. Hastings. Tellula Evans as Yum-Yum and C. J. Campbell as Nanki-Po were simply superb.

The other Mikado began its last week at the Hollis Street Theatre. Alone in London at the Park, Diplomacy at the Boston Museum, The Black Hussar at the Boston Theatre. Haverly's Minstrels at the Globe, the Rentz-Santley company at the Howard. Fair houses all 'round.

The Smoky City.

The Smoky City.

[SPECIAL TO THE MIRROR.]

PITTSBURG, March 24.—The first appearance is this city of the Emma Abbott Opera company in The Mikado drew a very good audience to Library Hall on Monday evening. Musically speaking, the performance gave general satisfaction.

Edwin Thorne initiated the week at the Opera House with The Black Flag, and had a very good audience.

The Kernell combination returned to the Academy and received an ovation.

Joseph Keane in Mrs. Partington at Harris' had a good hearing, and the competing printers at Chilet's were encouraged in their work by the applance from a well-filled auditorium. Charles O. Scull, who has been so popular with the profession as general passenger agent of the Pennsylvania company's lines West of this city, has resigned his position.

J. N. Gotthoid left for Washington 21st, where he will rehearse in the line of plays in which he is to import Lawrence Barrett. From Washington he will go South as far as Florida and thesce to California. He will return to this city agent July.

At the Lakes.

At the Lakes.

At the Lakes.

[Fractal TO THE BITHOSE]

Frato, March 24 — Monday night's houses all good. Janish, in Princess Andrea, a pleasant reception at the Academy of 2. She was recalled after every act. The property of the Court Street, The Mikado to a large audience. Lillie 5. Burlesque company and Arizona Joe, citvely, filled the Adelphi and Museum.

TROT. March 24 — Robeon and Crane in dy of Errors, opened to big business, and captured the town for this week, judging the large advance sales. Charles O, returned from New York to-day and remany hearty handshahes. He is here they with a Chicago architect. The plans a new theatre are all completed, and the d is about ready to be broken.

# The Pianes Not Molested.

Januaria, we was assessed to be a compared to the filled of Monday evening to the Milkado by the Norman Opera. The music was furnished by three at the orehestra furnished music beta. The audience was composed hawyers, judges and business men, ting to see trouble; but everything and a most excellent performance

dargess in Widow Bedott drew a large at Low's. The Comique, Dime and the Musee opened for the week

A Conundrum.

TORONTO, March 24.—Tony Hart, of the saidy Theatre, New York, is using litho-naphs of Dora Wiley and Richard Golden, Manager Barber's Scrape Company.

Mayo Among the Trojans.

Taov, March 24 To THE HIMDOR. I
Taov, March 24 To The Mayo, in Nordeck, capather to the Trojans. Monday night (stormy eather), fair house. Press fully represented, at night house great, with fine prospects for patines and night Wednesday. Verdict—best patines and night wednesday. tion ever see E. S. STRAIT.

[prectat to the atlanon.]

Mass. March 23.—Louden McCorad Mand Miller, supported by a remthe Pavements of Paris company,
a week's engagement in Music Hall that panic prices. A rather queer per co d'49 was the bill.

ROCHESTER, March 23.—Muggs' Landing, the Frances Bishop in the leading role, is awing immense houses at the Academy, and sinces promises large for entire week. The wance sale denotes large audiences at the mad to see the first production of May cosom in this city.

## In the Courts.

Manager E. E. Rice was examined as a witas at the last hearing in the suit of H. E. ev against H. S. Hewitt and Jules Valois, th is brought to restrain the latter from inering with Dixey in his possession of the g. "It's English, You Know," and also m publishing it. Manager Rice was of the alon that the song had been given its value Dixey's performances. Songs of this chart, the manager said, are of very little value or to their rendition upon the stage. He

their rendition upon the stage. He in the habit of paying from \$5 to \$10 in the habit of paying from \$5 to \$10 in the habit of paying from \$5 to \$10 in Manager Rice testified that he was I, and not an educated, musician! music that does the most good in this the music that unmusical people unand enjoy," remarked ex-Judge Ditand English, "It is it in the paying it is," replied Mr. Rice.

The paying the second in the had be with Mr. Valois, and had not with Mr. Valois, and had not the complaint upon the

Mr. Hewitt the right to prevent him from composing and publishing a song with a motive similar to that of "It's English, You Know." Judge Donohue reserved his decision.

Denman Thompson is being sued in the Supreme Court by Henry W. Ellis, who seeks to recover \$5,000 damages for the privilege of permitting the actor to produce the play Rich and Poor. Prior to starting out on a starring tour, Mr. Thompson accepted the play from Ellis and agreed to pay the latter \$100 a week until \$5,000 was reached, and also to produce it in first-class theatres and with a competent it in first-class theatres and with a competent cast. The play was first represented in a small Massachusetts town, but was not a suc cess. Before it was concluded the actor received a shower of disagreeable missiles from persons in the audience. Mr. Thompson pro-ceeded with the play to another Massachusetts town, and met with no better success. Mr. Thompson became discouraged and did not attempt to give any further representation of the play, consequently he has not paid Ellis the

Mr. Ellis declares that the play had a moderate success, although it was not produced in first-class theatres. He says also that Thompson was not in a proper condition to produce the play at the time it was presented. Mr. Ellis recently secured an order for the examination of the actor before trial in order to obtain facts upon which he could frame his complaint. Mr. Thompson's counsel several days ago asked Judge Lawrence to vacate this order, but he has denied the motion and directs the examination to proceed.

#### Professsional Doings.

-Walter Emerson, the cornetist, is travel-ling with the Boston Star Concert company South. Among other members are Medora Henson, soprano, and Nella F. Brown, the

—Frank W. Sanger has completed arrangements by which the Bunch of Keys will play an engagement of twelve weeks up to the middle of July in California and the adjoining

Proved True, which is to be produced at the Brooklyn Grand Opera House on April 5, includes Miss M. E. Fitzpatrick, Annie Clybourne, J. H. Fitzpatrick, James Neil and Mr. Murdoch. -The cast of Mortimer Murdoch's drama

—John F. Poole will spend \$12,000 in altering the old Eighth Street Theatre into a combination house. It is his intention to call it the Broadway Theatre, and in making the changes it has been found necessary to pull down the entire structure with the exception of the two side and the back walls.

—Frank W. Sanger has disposed of his rights for Boston of Sims and Pettit's nautical drama, Harbor Lights, which is still running at the Adelphi Theatre, London, to R. M. Field, of the Boston Museum. Following the production at the Hub, Mr. Sanger will probably present the piece in this city under his own management.

-Manager Amberg, of the Thalia Theatre, ill sail for Europe about the first week in fay. It is quite likely that the Thalia will be spt open for a supplementary season of four

May. It is quite likely that the Thalia will be test open for a supplementary season of four weeks in May and June. During his stay abroad Mr. Amberg will, as usual, visit Vienna, Paris, London, Berlin, Leipzig and other European cities in quest of novelties.

—Despite the rumors that are continually cropping up, there is no truth whatever in the report of the erection of a theatre at Eighth avenue and Thirty fourth street, or in that vicinity. The story was started as a hoax by Theodore Moss and Henry E. Abbey several months ago. Another point marked out was the corner of Twenty-third street and Seventh avenue.

—Sheridan Corbyn gives the following reminiscence of Frank Mayo: While playing in St. Louis, an actor from one of the other theatres came in at a matinee and settled into a seat. A moment later he was joined by a fellow-actor, who asked him how he liked the play, which was Ingomar. Number one replied that it was 'Davy Crockett in every word and gesture. "Well," rejoined number two, "this is the first I ever knew that George Boniface had played Crockett!" Mr. Mayo, sitting in the sease overtheers the Conversation. in the rear, overheard the conversati

Blanche Curtisse and Only a Farmer's Daughter have been doing a large business in Florida. Mrs. C. R. Gardiner, wife of the manager, recently bought an orange near Sandford on the St. John's River an sented it to Miss Curtisse. Mrs. Gardiner owns considerable real estate. Her family reside in Brooklyn. Her mother is seventy-six years of age, and her grandmother, who died two years ago, was ninety-four. When she was married to C. R. Gardiner, twelve years ago, he was in mercantile business. she was married to C. R. Gardiner years ago, he was in mercantile busine

-For a long time past Frank B. Murtha, manager of the New Windsor Theatre, has manager of the New Windsor Theatre, has been negotiating with the heirs of A. W. Jack son, the proprietors of the Old Bowery The-atre, for the books of that house, and on Sat-urday last he came into possession of them, together with a stack of the contracts of the ors engaged at the house. One of the most interesting of the relics is the contract of E. L. Davenport, which shows that that actor furnished his services in 1844 at \$18 a week, with the additional proviso that he was to come into possession of one-third of the receipts of two benefits to be tendered him in the course of the year.

-On April 15 a testimonial benefit will be tendered to Marshall P. Wilder at the Madison square Theatre prior to his departure for Europe. Among those who have up to the present volunteered their services are Marie Burroughs, Kyrle Bellow, Herbert Kelcey, Signor Perugini and L. F. Massen, Boxes have been bought by Mrs. John Jacob Astor, Mrs. Hicks-Lord and Henry E. Dixey. John H. Sterie has tendered one of his beaut to the Starin has tendered one of his boats to the friends of Mr. Wilder for the trip down the Bay on the day of his departure.

Bay on the day of his departure.

—Instead of coming to this country under the management of Frank W. Sanger, as has been announced, the Violet Cameron Opera company will be under the direction of H. J. Hutchins. Two new operas entirely new to the United States are to be produced, although the company will be prepared to present others. It is claimed that the company is to comprise the best available talent in England, while the chorus will be composed of some of the handsomest ladies on the London boards. The two new operas will be produced under the direction of H. B. Farnie who will come to America with the company. with the company.

Amateur Notes.

The auction sale of boxes for the testimoni

to Eugene Clarke on April 2 will take place at the Hotel Hungaria on Friday evening.

At the last regular meeting of the Bulwer Dramatic Society the amateur chronicler of THE MIRROR was elected an active honorary member. This is the first time that such an honor has been conferred by this society. The regular election of officers of the society takes place to-morrow (Friday) evening.

An entertainment will be given at the Lexington Avenue Opera House this (Thursday) evening for the benefit of the Young Ladies' Charitable Union, to be followed by a reception. Down by the Sea, a drama in two acts by W. H. Baker, will be given, to be followed by the farce, Ici i'on Parle Francais.

The entertainment by the Dramatic Social Circle at the Bijou Opera House last Thurs-day afternoon for the benefit of the Blue Anday afternoon for the benefit of the Blue Anchor Society proved successful financially and socially. Gilbert's The Wedding March, and The Two Puddifoots, were given with the principal characters impersonated by A. Gisika, W. A. Clarke. G. F. Hecker, John Howe, Raymond Holmes, Henry Mason, Mrs. Hecker, Mrs. G. W. Howe, Florence Guernsey, Kate Benson and Carrie Foster.

Dr. R. H. L. Waters' benefit netted over

Cornelia van Auken has translated from the French The War of Roses, and the play will be given before the end of Lent at the residence of Mrs. Eliot Johnson to a specially invited audience, the proceeds to be devoted to charitable purposes. The principal characters are to be taken by R. S. Hill, Elliott Johnson, E. F. Coward, Caroline Duer, May Brady, and Ruth Lawrence, Costumes are being specially

Parted, a comedy drama in four acts, was produced by the Arcadian Dramatic Society last Thursday evening at the Brooklyn Atheneum. The leading parts were well sustained by George W. Cogan, Adam Dove, C. T. Cat lin, S. C. Austin, W. T. Harris, Jr., William Moeller, Nellie Clayton, Julia W. Reid and Florence Harris.

It is reported that Mrs. James Brown Potter is rehearsing a part in a dainty little play which will be produced at Newport some time during the Summer.

Mrs. Jonathan Thorne, Jr., Mrs. Thomas Ward, Miss Howard, Mr. Fritsch, Magrane Coze and other popular amateurs will participate in a concert for the benefit of St. Mary's Free Hospital for Children, to be given at the Hotel Brunswick next Wednesday evening.

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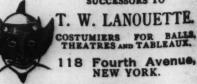
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Stage Types.

NO. I-THE ACTRESS' MOTHER. There are three types of mother in the theatrical profession—the stout and chumpy, the tall and raw-boned, and the slight and skinny.

The stout mother is generally an old actress sesself, skilled in affairs of the stage, reminiscent of bygone times and regretful, passed way stars. She has started as the infant in inarro, or the Duke of York in Richard Third: risen in the dramatic horizon up to the per-on of Juliet and Rosalind, and has declined is the evening of her days to do the Nurse and Mrs. Malaprop. She is kind-hearted; jealous of her daughter's position, which renews her own youth; tolerant of jokes even when rather

own youth; tolerant of jokes even when rather high in flavor, and tells a good story herself. Her favorite wear is a maroon-colored merino dress with a Paisley shawl and an uncompromining bonnet. Her chosen drink is beer, and her greatest luxury is a supper of tripe and onions, taken in company with her daughter at their own fireside.

The faw-boned mother has mostly been religing woman of business often an The raw-boned mother has mostly been a stirring woman of business, often an advocate of woman's rights and a desouncer of woman's wrongs. She dresses in black silk, with a turban hat and a hearse-like plume atop. Her jewelry clanks like fet ters; her mouth is like the alit in a post office window; her teeth are of the dentist's make. Her favorite beverage is black coffee with a dash of brandy, and she is a potent devourer of underdone beefsteak. Need it be said she treens a sharp eye on her daughter. No one

of underdone beefsteak. Need it be said she keeps a sharp eye on her daughter. No one who has less than half a million can dangle round, and the girl is taboo to all the profession. She has brought her daughter up to the stage as a speculation, because, not being in a position, pecuniarily, to exhibit her merchandise in the marts of society, she is fain, sooner than not show her at all, to put her on view by the aid of the stage. When her daughter does catch her matrimonial prey, be assured the raw-boned mother will share the spoil.

The skinny mother is, as a rule, the widow of a soldier, reduced by the proverbial ingrati-tude of republics to earn her own living. She works a little in various useless trifles, little in the feeble goody-goody story line, or describes the fashions to be seen at the fashionable milliner's, from whom she exacts a mild sort of blackmail. She is the terror of agers, whom she is always bothering abo her daughter's talent and beauty; and the dread of editors, whom she worries with wishywashy articles of no sort of interest to the pub-lic, and demands for free tickets to all sorts of entertainments. For the skinny mother is insatiate in her chase after excitement. Her chosen beverage is stray tea and a drop of gin of a night, but with all her little peculiarities she is a good little shrivelled-up sort of body, with a sharp tongue but a kind heart. She "will speak daggers but use none," and she would scorn to sell her daughter for a mess of

pottage.

Oh, well, don't let us be too hard on any of the three kinds of mothers. They have a hard row to hoe. To steer a girl safely through the shoals and quicksands of the dramatic life; to fight her battles with managers and propitiate critics; to cook, wash, scrub, and generally do for probably half a dozen children, all dependent on the actress' salary, requires qualities of head, heart and muscle not to be sneezed at; and in very truth the lot of an actress' mother, like Gilbert's policeman, "is not a happy one."

## Play Decorators.

A most pernicious custom has of late been frequently adopted in presenting legitimate, especially Shakesperean, works so overladen with gorgeous trappings and costly, showy material, that in the interests of art a protest should be entered against the proceeding. No thinking person would, or could refuse praise to a rich but appropriate setting forth of such works in scenery, costumes and appointments; but when the stage is used merely as a tailoring and millinery exhibition under cover of the proper presentation of standard works, and when the scenic painter's art becomes too glaringly important, while the upholsterer vies with the others in overloaded ornamental material—always under the same plea—the question may well arise as to the origin and the value of these absurd and offensive acts of vulgar display. We use this expression advisedly, because, although tailoring, millinery, scene painting and upholstering may each contain within themselves many points of excellence, they become when thus obtrusively put together, by the mere expenditure of money, heterogeneous and discordant.

The latest modern fashion of certain managers is one very frequently adopted by sheddy citizens when launching themselves upon society and creating an "establishment." These monuteaux riches give carte blanche to a decorator and he generally runs riot through every when the scenic painter's art becomes too glar-

period and he generally runs riot through every period and school of plastic, mural, ceramic and furnishing arts with a haphazard daring which occasionally produces a tolerably rich effect, but generally results in a pitiable exhibition of incompetence. The ambitious manager looks out, in his curn, for a decorator, to whom he likewise gives carte blanche. This person, unlike the one employed by the shoddyite, is nearly always afflicted with an artistic bias or an esthetic craze. This craze is nearly always impertinent. Added to this objectionable aways impertinent. Added to this objection-able personality, they almost always ride rough-shod over the departmental heads in the theatre, utterly ignoring all and every claim they may advance to a knowl-edge of their own particular provinces. It is not many days after the "play decorator" has entered upon his duties, after his own ar-rogant fashion, that the whole inner world of the theatre becomes anything but an abode of the theatre becomes anything but an abode of peaceful industry. Discontent and a lack of earnestness come over the workers in this busy hive when this self-asserting presence makes itself felt.

their felt.

Where these "play decorators" disport themselves only amid dresses, scenery, and properties, the results are manifest at an early stage of their proceedings; but where, by the dictum of the manager, they are allowed to run riot through the poetry of the play by new readings, new renditions, interpolations and omissions, they become demoniac in their effects upon the actors. When they are accorded this license they attack the majortunate play on every side, and nothing therein is sacred in their eyes. If the evil wrought by these "play decorators" terminated at this point it would be bad enough; but when further license is granted to them and they are permitted, nay requested to direct the business of the stage and assume the daties of a stage manager, the result is chaos.

These gentlemen generally consider that what is old must perforce be bad; for indeed their idea of excellency is represented by rovelty, and as their novel ideas are generally quite unsuited to the subject, the result is mere impertinence. If they were to choose a motto they might appropriately adopt the single word "Innovation," and for a coat of arms they might select a bull rampant upon a field of might select a bull rampant upon a field of

The evil is aggravated a thousandfold when the "play decorator" is permitted to select the artists to personate the characters in the longsuffering work. That lack of knowledge, or that cranky bias, which they exhibit in color, form, method and effect, is generally accompanied by total ignorance of the peculiar abilities needed for the delineation of character, and a play cast by these "play decorators" is always deficient in strength where it is most is always densent in strength where it is most important, and exhibits weakness in all its parts. The effect of all this upon the public is invariably bad. The ambitious manager, while spending fabulous sums through the medium of the "play decorator," has felt himself impelled to advertise and puff the forth-coming production by every means in his coming production by every means in his power, thus creating a natural curiosity on the part of the public to witness the gorgeous

effort.

It is only upon the night of production that the "play decorator" meets his Nemesis at the hands of the judicious, who in their hearts curse his vulgar display, his pretentious impudence and his gross ignorance. The crowd, indeed, swallow his gilded nostrums, although they find the after-effects very unsatisfactory.

#### Personal.

HARRIS—Cards are out for the wedding of Miss Minnie Harris, daughter of William Harris, manager of the Howard Athenæum, Boston, on Sunday next, the ceremony to take place at the residence of the bride's father. Mr. Samuel B. Sterne is the groom.

SEVENTH.—The Seventh Regiment is mak ing arrangements to visit the Park Theatre to Instead of devoting one night to the entire or different evenings, beginning in about a week.

WEBB.—It has often been wondered why Mrs. Harriet Webb, the elocutionist, who posseses marked dramatic talent and a handsome presence, does not adopt the stage. But the lady prefers to devote herselt to teaching, reading and occasionally acting with amateurs. Last week she appeared in Brooklyn with the Amaranth and gave an admirable presentation of Countess Zicka in Diplomacv.

DAVENPORT - Fanny Davenport, having had some difficulty about her Chicago date, will play in Cedar Rapids and Detroit and will play in Cedar Rapids and Detroit and take a brief rest in the latter city during the coming fortnight. Miss Davenport will play an engagement of two weeks at the Star Theatre in Fedora, opening on Easter Monday, At its conclusion the company, headed by Sara Jewett, will present the drama for three weeks in Canadian cities.

ELLSLER.-Effie Ellsler (Mrs. Frank Weston) presented her husband with a daughter on St. Patrick's morning. The interesting event took place at Troy, N. Y., where the lady had played the two nights previous in Woman Against Woman. Mother and child are doing well. Miss Ellsler will resume her tour at St. Louis on April 4 and in order to fill out the original term of her tour she will play two additional weeks. The dates missed during her illness will then be duplicated. The company's board is being paid by Manager Klaw during the idle time.

## Letter to the Editor.

THE HOOP OF GOLD. MOULTONBORO, N. H., March 21, 1886.

Editor New York Mirror:

Daag St.:—Permit me to state through the columns of your paper that I am in no way connected with the snap company known as Lennox's Hoop of Gold at present touring New England and unlawfully using my name as joint star with his wife, Beatrice Lieb. My leterest in the former Hoop of Gold organization remains to the extent of \$400 to be collected (?).

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